

cinema canada

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report on film education in canada
one-way street of tv distribution

CANADIAN FILM TELEVISION ASSOCIATION
ASSOCIATION CANADIENNE DE CINÉMA-TÉLÉVISION



CFTA has prepared a position paper analyzing the failures of the NFB and suggesting how it might be reorganized. It is deliberately a provocative and challenging document that we hope will prompt debate about the future of the Board.

The following are some excerpts from:

THE NATIONAL FILM BOARD- MAKING THE CONCEPT WORK

Why has the NFB failed?

The real tragedy is that those who should monitor the Board's performance have usually accepted the Board's effort without question. . . The public is shortchanged because the Board is permitted to transform mountains of money into molehills of film. . . The Board's monopolistic position on sponsored films of all types has had a negative effect on the use of film by government departments in general, even when film should be considered as the ideal communication tool. . . Board film-makers are often expensive and not very responsive to departmental needs. . . The Board, through a multitude of actions, has shown that it has no sense of responsibility for the welfare of the industry. Industry laboratories, for example, have been asked to make costly changes to compete for Board work at rock bottom prices. Shortly after they have done so and received contracts the Board withdraws the work to its own in-house facilities, apparently as an economy measure. . . The private industry cannot accept the Board as a channel to the government in matters of film policy; the NFB is a roadblock, not a bridge. . . The Board tends to reduce its problems to one: a need for more money. We contend that the main problems at the Board have little or nothing to do with money.

Some Recommendations

- "The NFB should be a funding agency which develops programs and facilitates film and media production and distribution that is well conceived and relevant to Canadian needs."
- "The private sector should carry out virtually all government sponsored film and media production."
- "The Board should not have any filmmakers or distribution or laboratory personnel as such as staff."
- "It should require virtually no in-house production facilities."
- "The Board should provide funds...for talented or potentially talented individuals and groups to carry out specific projects that look promising. Such work should be funded on a project by project basis, not as a permanent job."
- "We see the Board as a body which would spend the bulk of its funds on actual work done, very largely outside the organization."
- "The revitalized Board would also operate as a kind of graduate film institute."
- "There will be a very significant advantage to the Canadian cultural community —and to all other Canadians."

Copies of the position paper are available to members free of charge. Please send stamped, self-addressed envelope. Available to non-members: \$2.00

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Cover:

It's not unusual for film students to double as actors and filmmakers as they make those first films which promise bright futures in the industry. For a series of articles on film education in Canada, see pages 17-31.

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REVERB

The other story

I am writing in response to the so-called article on "Bear Island" concerning the statement contained therein, and I quote, "A lot of credit has to go to the west coast IATSE, who under the enlightened leadership of John Bartley showed once again that flexibility and common sense encourage a producer to come to them (unlike their brothers of the east, but that's another story)."

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I don't know how you can print an article containing such a libelous statement without checking it.

You and Cinema Canada, Ms. Tadros, have a duty to report truthfully and accurately the happenings in and of the Canadian film industry to the uninitiated and informed producers, directors, and technicians.

But you and other publications consistently bend the facts concerning IATSE. We of 644 Canadian Camera-men of International Photographers have the enviable record of cooperating with and always being asked by producers first to supply camera crews, or what the possibility is of us being able to supply crews for their productions.

To set the record straight, I was the Focus Puller on the 2nd Unit of "Bear Island," which refutes the stupid and naive statement in the article.

"Bear Island" was a difficult film to work on, but no more difficult than some of the productions we have serviced for Canadian Producers, along with the other professional technicians of the International Alliance.

David R. Kelly

Endangered species

I'd like to point out an error in your production guide section of the January/February issue of Cinema Canada. The sole screenplay credit for *Summer's Children* should have read Jim Osborne.

As a recent ACTRA release pointed out, Canadian writers with screenplay credits and experience are a small (exclusive?) group. I'd argue with the label of "exclusive" for the species. "Endangered" might be more appropriate.

However precarious our survival is, it takes very little to encourage us.

A correct credit in print does wonders.

Jim Osborne
Toronto, Ont.

For once, we can honestly pass the buck. The credits were printed as given to us by the producer or director. Better check things out officially before the credits go on the film. Ed.

PACIFIC Cinémathèque PACIFIQUE

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INTRODUCING...

liz butterfield

marilyn stonehouse

"She's the best!" they all say, and it's curious. Curious because "the best" is such a rare adjective to use when describing fellow Canadian craftsmen. "The best" is usually reserved for Hollywood and New York. But "the best," in this case, describes two lady production managers, Liz Butterfield and Marilyn Stonehouse, who have wrapped up at least four decades in Canadian filmmaking. Together they have woven themselves into the fabric of the industry, becoming part of the grain and can no longer be separated from it.

In fact, one could say they built the industry. After all, a production manager carries on his/her back the awesome load of the production — is the mule-driver, so to speak. And, as we all know, the creative part is dandy, but it's a sigh on the wind until the physical process makes it flesh and blood.

So who are these remarkable women? And how over the past 20 years have they not only survived but have risen, in a business, so precarious, so fly-by-night where, rather than deal with its ups and downs, lesser beings retreat into the safety of the CBC or into commercial production houses?

Liz Butterfield, whose last picture was *Running*, shot last summer, came to Canada from England in the late '50's as stage manager with the Old Vic Theatre's touring company. The company went back to England, but Liz fell in love with Canada and stayed. "The first job I got was script assistant at the CBC. I knew nothing about television, of course, but the fellow who hired me was so impressed with all things British that he thought I must be able to do the job. So I did."

Marilyn Stonehouse started as a secretary with Robert Lawrence Productions in 1955, one of the first commercial production houses formed in Canada. For four years, she too was a script assistant. "That was unusual, because in those days everyone was brought up from New York." But both women had



Liz Butterfield, production manager of *Running* works a 19 hour work-day

the ability to nose-dive into work and plied their way up to production secretary and producer respectively, until someone noticed they were capable of consuming vast quantities of responsibility and made them production managers.

"Until I was hired as her secretary, Marilyn never cashed her cheques," says Sheila Sone, now producer at Grey Advertising in Toronto. "When I started working for her, I noticed her drawers were full of uncashed cheques. That's because she was working so much, she didn't have time to cash her cheques." Sheila also used to buy the shoes and dresses which Marilyn wore to client presentations, because Marilyn just would not take the time off to do it herself. "I mean she worked from 8:00 in the morning, until 10:00, 11:00, 12:00 midnight, every single day. She ate her lunch while she worked. She probably did not need the number of hours she put in, but she made her job her life, her life her job."

Liz Butterfield starts her day at 5:30 am on a set and often stays till midnight. She expects as much of her crew. "If people don't like the hours or the work, then they should be working in a bank."

Alright, hard work is one thing. But it doesn't necessarily qualify for the title of "the best." "The best," is a subjective phrase said more with admiration. It is not acquired merely by the stretch of time one puts into a job. "The best" is a philosophy, and the secret is morale. Efficiency goes without saying, but morale is paramount. "A picture is as good as the people in it," says Marilyn, and her first job as production manager is to see that the people are good. Listen to what folks in the industry describe as "the best."

"One thing I have learned from Marilyn that will always, always stay in my mind," continues Sheila Sone, "is that she never demanded, she always asked. It didn't matter who she was talking to,

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Marilyn Stonehouse, production manager of *The Shape of Things to Come* pauses for coffee

it was always 'Could you?', 'Would you?' That is something I have held on to with people working for me."

Tony Lucibello, who has been working with Marilyn for 10 years since *Heart Farm* and up until *The Shape of Things to Come* wrapped up last November, says, "She's very sharp, very thorough, very good. She treats everybody equally, and she always knows what's happening. She's a very warm person. If anyone has a problem she always listens, even if it's the coffee boy. A lot of production managers don't take the time to talk to individuals about their problems, but she always has time. Her crew are her family, and she treats them like one."

"I believe very much in the tradition of the business," says Marilyn. "You treat people like you would like to be treated yourself. Everyone I hire is a specialist. I trust him to know the job and I respect him for it. I also expect him to respect me for knowing mine."

"I know it's not always easy to work for a woman," adds Sheila Sone, "but Marilyn is easy to work for. I wanted to do things for her, because she treated me properly."

Chris Hooper, production secretary on *The Shape of Things to Come* pon-

ders a moment and puts it all into perspective. If there's a problem Marilyn tends to bring all the people involved into her office and breaks it down to its roots. Then in a flash it's gone and everyone's working again. Marilyn earns your respect without being aware at all that that's what she's doing.

"Everyone says that Marilyn is 'nice'," says Linda Kemp, wardrobe mistress on *Running*. "I don't think too many people would describe Liz as 'nice.' If she's angry she shows it. The first time I went to work for her, she yelled and screamed at someone for about ten minutes. I was in mortal terror of her that entire shoot. But she is one of the most respected people in this business." Linda pauses and adds, "You have to be a bit of a ballbuster to be in a position of authority on a film set. Even Marilyn is a bit of a ballbuster when the crunch comes."

Phil Desjardins, location manager on *Running* is grateful to Liz for giving him the job when he was relatively new to Toronto. "What I admire about her is that she will hire a person she has never worked with before, on the potential she sees in them and not a fancy resumé. I will always be grateful to her for that."

She has one of the most thorough and efficient minds I've come across. For instance she had seen a car in a parking lot where we were to shoot the next day and asked that it be moved. Five o'clock the next morning she was there to see if the car had been moved. It hadn't. She had stayed awake all night thinking about that car and went out there early to check on it. It was moved before the camera arrived.

"I've never tried to be liked. I don't know whether anyone likes me, and I don't care," says Liz. "But I would like to be respected. Because if people can't respect me, that means I'm not doing a good job."

"One of the things I've found out about working with a crew is that very few people like to make decisions, and it is extremely important to make snap decisions. They see a car blocking a driveway, and nobody knows what to do about it. I can make decisions. I will say, 'That car has got to go, and you see that it's done.' Then someone will quibble, 'But there's another car parked behind it,' and I will say, 'Well see that that one is moved too.' I hate quibbling."

Also the vast majority of producers know nothing about how a picture is made. So they leave all the authority to a production manager. I got very used to a position of command."

Interestingly enough, both Liz and Marilyn have made it in a profession that does not take kindly to having women in authority over crew and equipment.

Linda Kemp says, "The women I've worked with are so much better than the men. They keep things under control much better. It's a job for a good organizer, and that fits in with women's work very well. I've heard all those horror stories of what an IATSE crew can do to a woman director on a set. But you have to get past the point of thinking of a woman as a woman, and when they begin thinking of a woman as a friend, it begins to work."

"When I first started out," says Marilyn, "the industry was very young and very little, so no one was a threat because there was nothing to lose. We were all starting out and struggling together. Everybody was supporting each other."

There's never been any problem with an IATSE crew as far as Marilyn being a woman is concerned, "says Tony Lucibello. "The guys know that she's the kind of woman who will help them to keep working and try to make them look good."

INTRODUCING...

"Production management has become a woman's job because men didn't want it," says Liz. "In the U.S. and England the way to become a production manager is through the position of assistant director. Here all the AD's want to be directors, so they tend to look to the production secretary for their next production manager."

"Women are usually much better at detail than men — always have been. Production managing is like housekeeping. Besides, women have to settle problems as soon as they come up because they can't afford to let them escalate to the point of fisticuffs like men can. There weren't many women production managers when I started, but there are a lot now, and they are among the best in the business."

Both Liz and Marilyn are in the profession they are in because they love putting things together to make them happen. "I like organizing," says Liz. "I like problems and post-problems, and turning around at the end of a production and saying 'Christ, we did it!' Both live on the high of a new challenge and on being one step ahead of disaster. Routine would kill them. "You never stop growing," says Marilyn. "There are always new techniques, new equipment and working with new and different people, because no two people work alike." Marilyn has a story about a chimp on the set of *Search and Rescue*, who ate the cast and crew out of house and home and rampaged the set looking for soda pop and another story about coaxing a panther out of a tree. Liz tells of hoisting equipment up six stories by donkey engine when filming *The Whiteoaks of Jalna* at the Winter Garden Theatre. The theatre, closed since 1929, is six stories above a movie house in Toronto, and the elevators no longer work on that floor. "We had to haul Johnny-on-the-Spots up empty and haul them down full." Marilyn shakes her head about having to find a mound of snow in April within 24 hours, and Liz laughs at chasing live chickens off the set before a shoot can start.

Both are perfectionists with an eye for detail that is uncanny, and both complain of hiring crew that is interested in the job only as a stepping stone to becoming a director. "First they want to be a go-fer," says Marilyn, "the next job they want to be third AD, then second, then first, and then they think they're directors. All I can say is, just learn to do one job well, and the rest will follow."

"What I can't stand," says Liz, "is someone who comes out of film school, head filled with Ingmar Bergman and immediately has his eye on the director's job. A lot of learning about filmmaking is doing the jo-jobs and doing them well. It does absolutely no good for a go-fer to know how *Wild Strawberries* was cut, because this film is not *Wild Strawberries*, and in the meantime, I need someone who knows how to lay a cable and can concentrate on that. Also, they all want to be go-fers on the floor. Well, you learn a lot more about what makes a film by keeping an eye on the paperwork in the office than you do on the floor. And it's to my way of thinking that an assistant editor's job is a much more efficient route to becoming a director, so they're wasting their time being on the floor in the first place."

Both, oddly enough, look forward to getting out of the business. Marilyn believes she'll give it another ten years, then retire and just travel. "She won't retire," says Sheila Sone. "She'll just keep on working."

Liz thinks if she would win a million dollars, she wouldn't do any of this anymore. But who knows? Pressure and challenge can be just as addictive as they are exhausting, and a pipe dream of a million dollars can be a safety valve, but probably not to be taken too seriously. Besides she has yet to buy her first lottery ticket.

Neither woman has ever married. But then there may be few men who will accept a "career first" attitude from a woman and a lot less men than women are

willing to tolerate a workaholic as a spouse.

Marilyn still loves going to movies as an escape, but Liz finds herself watching something like, *Waterloo* and being aghast at how many lunches the cast must have needed. Liz takes the time between shoots to swallow up art galleries, which she adores, reads all the biographical and historical books she can lay her hands on and magazines six at a time. "It's like feeding a camel's hump. I absorb it all in a concentrated period, and it carries me through those long cultural dry spells of a shoot."

Both women stay out of politics and refrain from getting involved in the creative direction of a film, which probably is one reason why they are so popular and do not seem to have enemies. They have adopted the film industry as their home and family, their life, their joy and the stuff which nourishes them body and soul.

"One thing a good production manager has got to remember," says Liz, "is that it's just as important to keep track of the toilet paper, as it is to keep track of the film stock, because it's just as disastrous to run out of toilet paper as it is to run out of film stock." Her eyes twinkle. "How many men are aware of that?"

So with one eye on the film stock and one eye on the toilet paper, Liz Butterfield and Marilyn Stonehouse have injected the Canadian film industry with the spirit and substance it has needed to grow, and quite simply have become "the best."

Krystyna Hunt



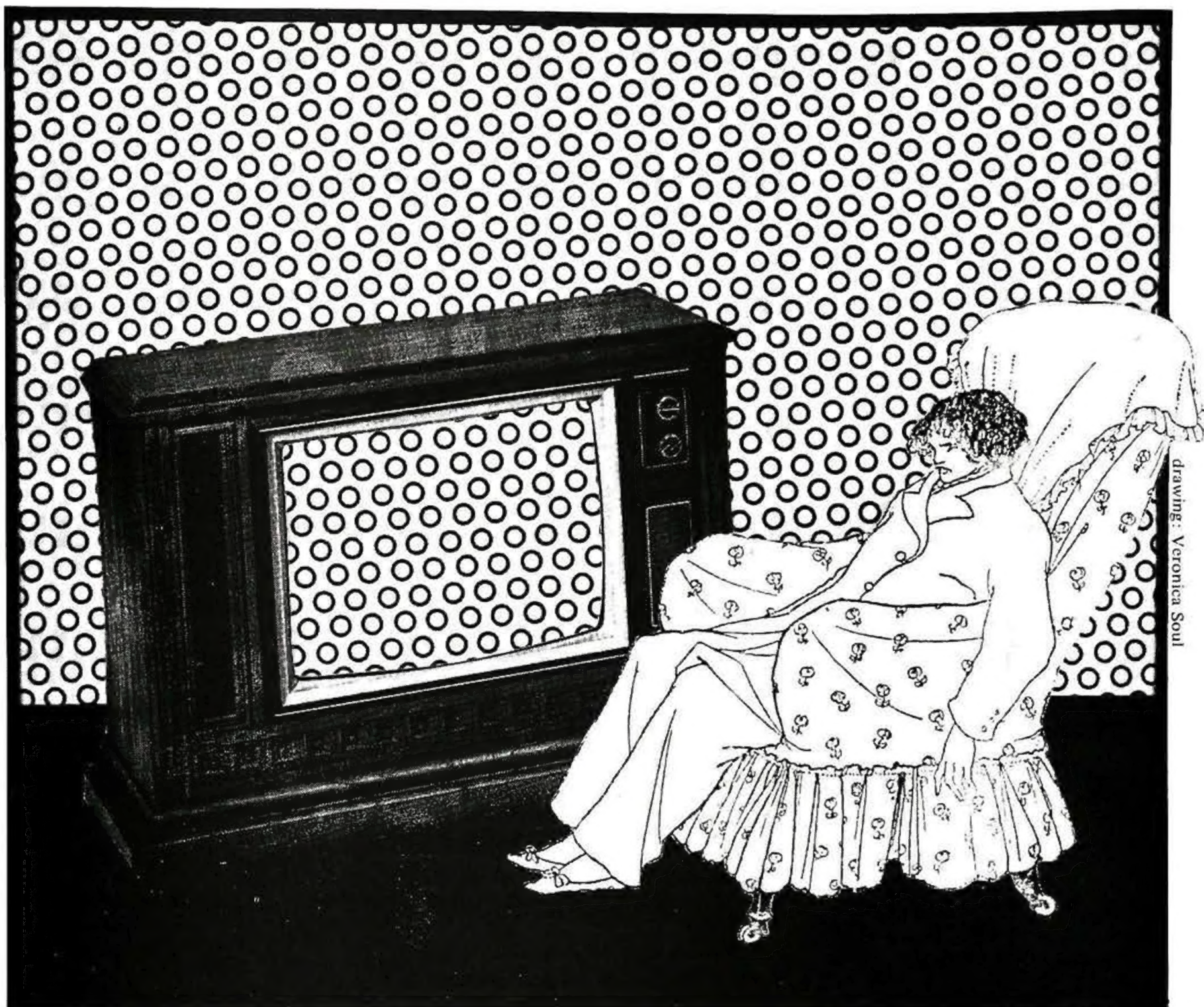
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one way street

Toronto has led the way in bidding up the price of American television programming. Canada is now the source of 19 percent of the revenues which flow into the States from foreign TV sales. Joyce Nelson documents the reach and power of the American programming industry and the role of the major U.S. networks in creating a world-wide monopoly.

by Joyce Nelson

Last year in Finland, the top-rated program was "All in the Family." In Nigeria "Hawaii Five-0" is the big hit this year, while over in Australia, "The Love Boat" is the TV favorite. In England you'll find "Starsky and Hutch," "The Waltons," "Kojak," "The Rockford Files" and "The Wonderful World of Disney" on the BBC, while the commercial channel competes with "Charlie's Angels," "The Six Million Dollar Man," "Emergency" and "Little House on the Prairie." Around the world, the perennial best-selling series from Columbia Motion Pictures and Television is "Bewitched." In some Latin American countries, 85 percent of the broadcast schedule is composed of U.S. reruns like "Peyton Place," "I Love Lucy" and "Bonanza."

A writer for *Esquire* recently contemplated "the media barrage from Burbank and Manhattan" with specific reference to China's opening to the West. Noting that "it seems to be simply impossible to compete with the quantity and popular entertainment quality of the words and images generated in America," he concluded, "folks love our junk."

Actually, it's a little more complex than that. The *Esquire* writer was right about one thing, however: the quantity of popular entertainment generated in the U.S. and exported around the world is staggering. Researchers for UNESCO found that in 1974 the U.S. exported 150,000 hours of TV programming annually. Its closest competitors were the United Kingdom (with 20,000 hours), France (20,000 hours), and West Germany (6,000 hours). In other words, by 1974 the U.S. was exporting annually three times as much TV programming as the other three countries' combined output, and enough material to completely fill the broadcasting schedules of 22 networks operating 18 hours per day for an entire year. That was in 1974. Five years later the same UNESCO team is again studying the phenomenon of world-wide television-traffic, and while their figures are not yet established, current estimates put the U.S. figure at least at 200,000 hours annually. That doesn't include theatrical feature films, or records, or print. That is just television programming alone.

Last one conclude from these figures, like the *Esquire* writer, that they simply indicate how much folks love U.S. junk it's necessary to look behind the comparative data at the structure of the commercial television industry and its operating procedures. The first thing to keep in mind is that the U.S. domestic TV market is virtually closed to "foreign invasion." In other words, of those 46,000 hours of programming being exported in 1974 by the United Kingdom, France, and West Germany, only a minute fraction was going to the U.S. Jeremy Tunstall's *The Media Age in America* (Constable Press, 1977) estimates that the three commercial U.S. networks import less than 2 per cent of their overall annual schedule. Their programming policy is absolutely xenophobic, and the slightest "invasion" of their domestic market brings on an attack of paranoia.

For instance, in 1976 the Mexican commercial network Televisa, based in Mexico City, made part-time affiliate of 9 U.S. stations, providing them with 25 hours of Spanish-language programming per week. The broadcast signal was carried by land-lines across the border to San Diego where one of the affiliated stations was located, and from there the signal was switched to the Westar satellite and beamed across the country to the other eight stations. Richard Wiley, who was then Chairman of the Federal Communications Commission (FCC), was reported by the *New York Times* (Oct. 3, 1976) to have ex-

pressed great concern about the arrangement. While it didn't violate any FCC regulations, he felt the implications were "staggering" because "if Mexico can do it, why not also Canada?". He worried that the private CTV network might imitate this arrangement by Televisa and make some part-time affiliates of U.S. stations, and "Canadian television would come spilling across the border."

Meanwhile, Canada has been swamped by U.S. television for nearly thirty years and as of 1977 became the top foreign market for U.S. TV programming. It is estimated that 100 million dollars leave the country annually for U.S. TV product, a figure that takes on even more significance when placed next to current estimates of the value of total annual U.S. TV exports. Ed Zuckerman, writing in *American Film* for February 1979, placed the value of U.S. TV exports for 1977 at 240 million dollars. If that figure is correct, then Canadian purchases of U.S. TV product are accounting for over one-third of the total world-wide income from U.S. sales. Astounding as that may seem, it appears to be borne out by the UNESCO research of 1974, which found that even six years ago Canada's purchase of U.S. TV exports amounted to 19 percent of the total income. It is not necessarily that Canadian networks buy so many U.S. programs as that they pay so dearly for them, and have been doing so increasingly throughout the 1970's. The UNESCO quote is as follows:

Joyce Nelson is a freelance writer and broadcaster in Toronto, and is presently working on a series about television for CBC Ideas.

York University Faculty of Fine Arts

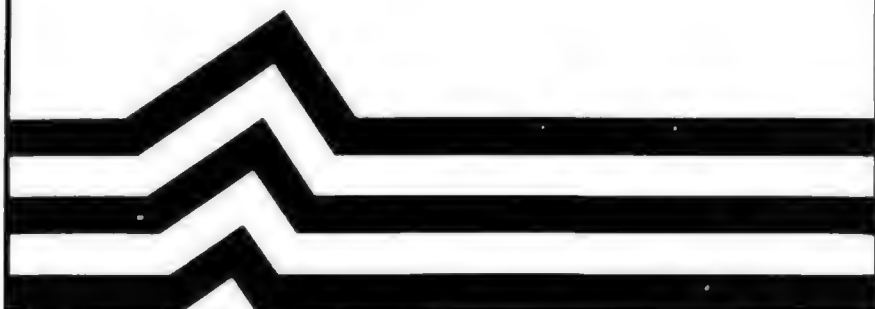
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About one-third of the foreign sales of the major American exporters go to Latin America. The Far East and East Asia take another third, and the rest is mainly distributed to Western Europe. Africa and Middle Eastern countries take 10 per cent to twenty per cent of the exports by various companies. *If the calculations are based on dollars, Canada is the most important area for American exports* (19 per cent of total income), Australia is second (18 per cent), followed by Japan (17 per cent) and the United Kingdom (12 per cent). These four countries account for two-thirds of the total dollar income from foreign distribution. (emphasis mine)

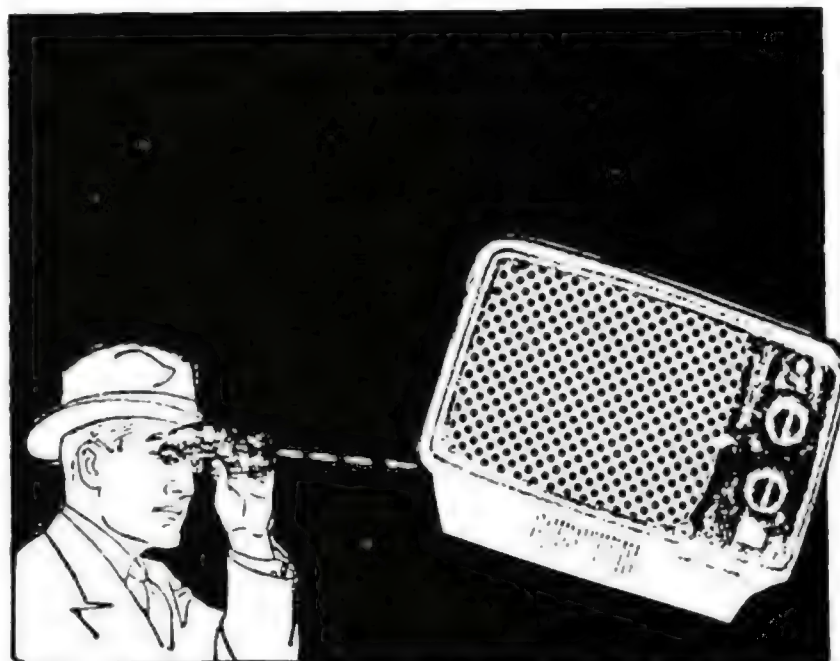
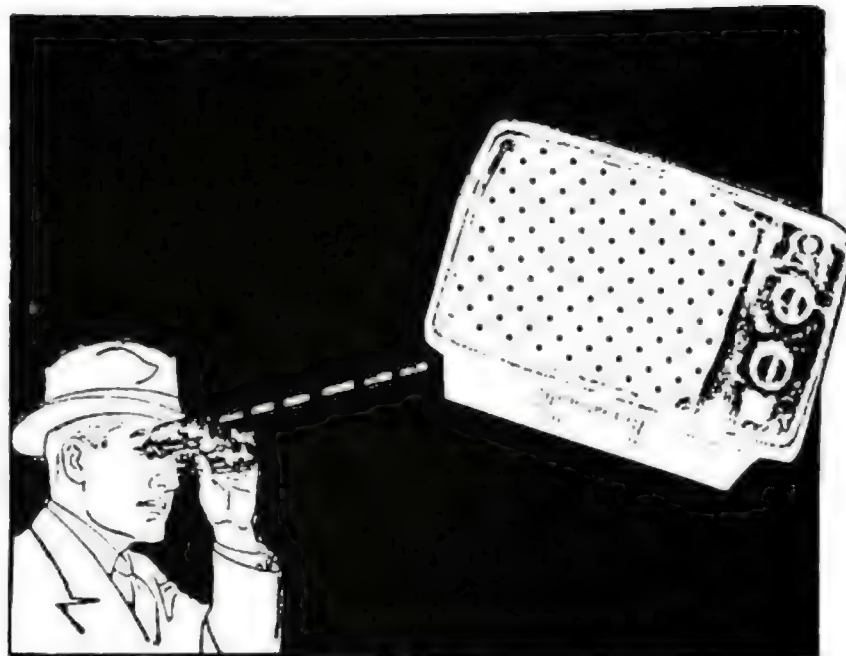
—Kaarle Nordenstreng and Tapio Varis,
Television Traffic: A One-Way Street?
 UNESCO, 1974.

We get some indication of comparative pricing and Canada's climb in the Seventies to the number-one foreign market from the table on this page compiled from *Variety* figures of 1976 through 1978. The table shows the average price-range paid by the seven major importing countries for U.S. TV shows. The price given is for each half-hour of programming.

Aside from Australia, the population base for the other five major importing countries ranges from at least twice that of Canada, to almost five times its size (Japan). If we were to compare the prices Canada pays with those paid by countries similar in population size, we would find incredible differences: Yugoslavia, for instance, pays \$175-250 per half-hour; Columbia pays \$300-500 per half-hour. But the pricing has little to do with the size of the population. The fluxuations and dissimilarities are the result of bargaining and a country's posture viz-a-vis the U.S. exporters.

Some national television organizations are, in Tunstall's words, "typically strong buyers looking for bargains among competing sellers." There was a time when Canada could effectively set its own buyer's price when dealing with the U.S. exporters, but that situation has changed radically during the Seventies. While preparing the CBC-FM *Ideas* series, "Television: A Surrogate World," I spoke with Michael Horowitz, who is in charge of foreign sales and syndication for Columbia Motion Pictures and Television. He described quite clearly, from the vantage point of the U.S. exporters, some of the changes in Canada during recent years.

When we started selling programs in Canada, it was what can best be described as a buyers' market. You had the CBC, which played a reasonable number of American programming, and we sold a lot of shows to CBC, and CTV was programming in Canada. This represented a two-network situation, along with a Canadian content regulation which limited the amount of American programming on Canadian television. These two buyers competed for the output of three American networks, so that when you combined the Canadian content requirement with the over-abundance of American programming available, there was a buyers' market. CBC would say to us, "Look, this is what we're gonna pay and this is what we've decided is fair." And I have had many arguments with CBC executives, saying "It's not really fair, but that's what you'll pay! It's not really fair." But the price was basically established by Canadian broadcasters. *Then we had a marvellous thing happen for American production and distribution companies.* The Global Network came on the air (1974). CHCH in Hamilton took a



drawings: Veronica Soul

much more aggressive position in acquiring programming. CFTO joined the race for programming, and CITY-TV joined in. And you had a change in the law concerning the tax status of advertising on American stations. That pumped a whole lot more money into the Canadian marketplace and, suddenly, what had been a buyers' market became a sellers' market. And, very strangely, the "fair price" has escalated markedly. So I guess the determination of the price is essentially, anywhere in the world, a supply and demand situation. Where the supply exceeds the demand, the prices are very depressed. Where the supply does not exceed the demand, the prices are very high. Certainly the best American customer today, the easiest customer, the best payer, is Canada. (emphasis mine)

Blake Kirby wrote essentially the same thing in 1975 for *The Globe and Mail* (Aug. 21) when he explained that "with six stations in Toronto buying U.S. shows, there is a seller's market and each is outbidding the others. Global has caused this. (President Allan) Slaight admits 'Global is costing everybody money.'" The situation had obviously become worse by 1978, but Global shifted the blame to CTV. In *The Globe and Mail* for May 26, 1978, Kirby quotes a remark by Global-TV's program director, Bill Stewart:

Stewart said that CTV was so desperate to get U.S. shows that it had doubled the going price to \$20,000 an hour. Five years ago, the price was only about \$2,500 an hour. "The pricing went absolutely crazy down there," he said, meaning in Hollywood. He said that CHCH, normally an active buyer of the U.S. shows, had renewed ten of its existing ones but was unwilling to pay the \$20,000-an-hour price and did not buy a single new one. . . . Except for the "Dick Clark Variety Show," which is live and went to CFTO, he said every other show on the market went to CTV or the CBC, which has already announced its six purchases. That leaves eleven for CTV.

To illustrate just how completely bizarre the importing situation has become, the Council of Canadian Filmmakers has found a perfect example in the case of the "Mary Tyler Moore Show," which they cite in their brief to the CRTC regarding the 1978 CBC license-renewal hearings:

One concrete example of the current bidding war among Canadian buyers is "The Mary Tyler Moore Show." Its price has gone from \$2,000 for the reruns in 1977/78, to over \$25,000 for the re-reruns in 1978/79 according to an unimpeachable source. The CBC has had to raise its bid for this top-rated half-hour sitcom by over 1,250 per cent in 5 years. Assuming 26 episodes, "Mary" will cost CBC over \$650,000 this year, or about 10-15 per cent of the English Services Division's program procurement budget.

Obviously, that is how Canada got to be the top foreign market for U.S. television. And if that is what happened with "Mary Tyler Moore", one shudders to think about what may have happened with the pricing of other imports. In their study for the Ontario Royal Commission headed by Judy LaMarsh, Professor Hugh Edmunds and Dr. John Strick analyzed the weekly prime-time schedule for two networks, CBC and CTV, during the winter of 1975. The weekly costs of imports were revealed as follows:

CBC

Mary Tyler Moore	\$2,000
Cannon	4,000
Black Beauty	2,000
Happy Days	2,000
Carol Burnett	4,000
Chico & The Man	2,000
All In The Family	2,000
MASH	2,000
Rhoda	2,000
Man About The House/Gallery	2,000
Maude	2,000
The Waltons	4,000
	\$30,000

7 1/2 hours U.S. (prime-time only)

CTV

\$6 Million Dollar Man	4,000
Streets of San Francisco	4,000
Ironside	4,000
Tuesday Night Movie	6,000
Marcus Welby	4,000
Harry-O	4,000
That's My Mama	2,000
Kung Fu	4,000
Nakia	4,000
The Rookies	4,000
Adam - 12	2,000
Friday Mystery Movie	8,000
Emergency	4,000
Academy Performance	12,500
Born Free	4,000
Kojak	4,000
Medical Centre	4,000
	\$78,000

20 1/2 hours U.S. (prime-time only)

That was in 1975, before the bidding went completely berserk. Canadian broadcasters were and are willing to pay such outrageous prices because those prices are lower than the costs of mounting comparable indigenous productions. It takes a commitment to the Canadian industry and culture to put out \$60,000 to make one episode of a series like "King of Kensington," when for a few thousand per week one can get a U.S. sitcom and watch the advertising revenues tally up.

It is in this sense that William H. Read can imply (see *American's Mass Media Merchants*, John Hopkins University Press, 1976) that the U.S. TV exporters are actually being quite generous to the rest of the world, especially the Third World. As an example, he cites the program "Bonanza," produced at a cost of \$250,000 per program and made available to at least 35 countries for less than \$100 per program. Given the enormous expenses involved in television production, that certainly seems to be a bargain. What's more, Read warns that any attempts to redress the imbalance of TV program-flow around the world, any tampering with that fact of 150,000 U.S. TV-hours going out around the world annually, could mean the destruction of the freedom of information. The UNESCO researchers put it a little differently:

The "free flow" of TV material between nations means in actual fact that only those countries with considerable economic resources have . . . the freedom to produce, while those with scarce resources have the "freedom" to choose whether or not to take advantage of the material made available to them.

How those countries with "scarce economic resources" came to have television-systems in the first place is a story which, to my knowledge, has not yet been fully written, although one can piece together a history of sorts from sources like Tunstall's *The Media Are American*, Alan Wells's *Picture-Tube Imperialism* (Orbis Books, 1972), and Andrew Horowitz's work for Columbia University's *The Network Project's Notebooks*. The global pattern which Alan Wells perceived is a familiar one of investment in hardware preceding questions of overall broadcasting purposes, methods and ideology.

Overseas enterprise by the television industry began ironically with RCA's sale of a transmitter to the Soviet government in 1939, and has been growing steadily ever since. The sales by equipment manufacturers were soon followed by the spread of U.S. broadcasting methods, and the direct involvement of private broadcasting corporations in the operation of foreign programming. Commercial television of American origin has not always been unanimously welcomed by people overseas, who may resent what some of them regard as a form of cultural imperialism, but in the words of a vice-president of Time-Life Broadcast, "The various underdeveloped countries are having to permit it because they can't afford a TV system otherwise."

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The information turned up by Andrew Horowitz in the mid-Seventies is more specific. He found that the late Fifties and early Sixties were busy and profitable times for the U.S. networks in terms of foreign activities. CBS signed a contract with the Italian Broadcasting Corporation (RAI) in 1961 to provide "help" with program production, news, public affairs and sales; shortly thereafter, CBS went on to construct Israel's nationwide TV system. NBC got involved with the TV networks of Portugal, Peru, Sweden, and Yugoslavia; built stations in Egypt, Argentina, Hong Kong and Italy; designed the networks of Kenya, Sierra Leone, the Sudan, Uganda, Nigeria and Saudi Arabia; and then, in 1966, built (with U.S. government support) the national TV system for South Vietnam.

ABC didn't do too badly during those years either, buying up stock in the TV systems of Costa Rica, Honduras, Guatemala, El Salvador, Nicaragua, Japan, Australia, and the Philippines; program production companies in Mexico, Great Britain and West Germany were also assisted by ABC expertise. According to Horowitz:

In 1960, ABC built Ecuador's first TV station, and later assisted both in the creation of the Philippine Republic Broadcasting System and in the formation of the Arab Middle East Television Network, comprised of stations in Syria, Lebanon, Kuwait, Iraq and Jordan. . . . Throughout the Sixties, ABC added stations and advertisers to its Worldvision network. By the end of the decade, the network comprised 68 stations operating in 27 countries.

Not surprisingly, by 1976 there were only five countries in the world which did not broadcast any U.S. TV programs—Mainland China, North Korea, North Vietnam, Albania, and Mongolia.

Although the FCC in 1971 required the U.S. networks to divest themselves of their foreign holdings, including some cable interests in Canada, the move was about a decade too late. By then just about everybody around the World knew that "good television" meant "Bonanza" and "Peyton Place," which could be so easily and inexpensively procured in comparison to local production. Also, by 1971 the U.S. networks had long been out of in-house production, particularly of prime-time series, and had come to rely almost totally on outside producers. The arrangement between the commercial networks and the program-producers is actually an important link to understanding how U.S. program-distribution around the world functions as part of the overall system.

In the U.S. the program-producers may be either studio conglomerates like Universal, Paramount, MGM, Warner Brothers, or independent companies like MTM, Lee Richards' Company, or Norman Lear's enterprise. A program-producer does not actually "sell" a show to a network; rather, he rents it to them for a license fee that covers two showings of the program. Usually, this license fee paid by the network will cover only fifty or seventy-five per cent of the costs of making the program. For example, in a one-hour action-adventure series like "Kojak" or "Baretta," each episode will cost the producing company about \$400,000 to make. If the series runs to 22 episodes, it will cost the producing company about \$400,000 to make. If the series runs to 22 episodes, it will cost the producing company about \$8,000,000. The network, how-

ever, would license the series for, at most, 75 per cent of the costs, or \$6,000,000, meanwhile selling ad-time on each episode at a rate which could bring in nearly double what it paid to license the series. This arrangement between a network and a producing company is called "deficit financing." Les Brown, author and TV critic for the *New York Times*, explained in a personal interview:

The companies that produce the programs . . . create a program at a certain risk, quite a large risk. The network pays a certain amount, but creates a deficit financing situation in which it costs the producer of the program more than he gets from the network, which licenses it for two plays. If the program is a success, the company that produces the show, which owns the show, would seem to be making money, but in fact loses money for a long time until the show has run its course because of this deficit financing arrangement.

If a show becomes a hit according to the Nielsen ratings, it is the network which profits from the success, without having to pay out any more money to the producing company. In fact, that company would seem to be losing a few million dollars on the deal, but as Brown explained:

The money comes from the overseas sales that the companies make . . . and from its resale in syndication after it has played on the networks. Then they get large amounts of money back year after year after year by selling it in rerun form. The idea is to have a program on for three to five years to build up enough of a library of programs so that they can sell them very effectively in syndication afterwards.

The producing companies play a waiting game until the series can become a re-rerun outside of domestic prime-time. The best description I've found of how domestic syndication works in the U.S. is in an article by Peter Schuyten for *Fortune Magazine* (November, 1976):

Once a program has been aired twice by the network that ordered it, the producer is free to license the show for syndication to individual stations. A local station is generally not interested in picking up a syndicated series until about a hundred episodes, or some five seasons' worth, are "in the can." The station usually wants to air five episodes a week, following a practice known in the trade as "stripping" (as in "to strip in Marcus Welby, M.D. at 4:00 p.m. every weekday afternoon"). At that rate, the stations run off a five-year series in less than five months. But they have the right to run each episode six times, or enough for more than two years of strip programming.

Obviously, the dreary and repetitious character of daytime and late-night commercial U.S. television is the result of strip programming by the local stations, for whom this programming practice is more economically advantageous than producing their own local shows for non-network time slots.

For the producing company, the first year of domestic syndication could adequately cover the losses incurred through the deficit financing arrangement. As Schuyten explains:

A popular one-hour series being syndicated for stripping for the first time will sell for more than \$20,000 an episode in New York City, the nation's number-

one market. But the price will drop to about \$3,000 after the top twenty markets, and very small markets will get if for a few hundred dollars. The cumulative sale per episode can total \$140,000 to \$180,000, or \$14 million to \$18 million for a 100-program package.

Foreign sales of the series provide clear profit, especially when you have a city like Toronto whose bidding wars bring the price up to rival that paid by the number-one domestic market, New York City.

What we have, then, is a situation in which foreign sales are built as a necessity into the economic structure of the U.S. TV industry. It is clearly to the advantage of that industry if other countries must rely on U.S. product to fill the bulk of their broadcast schedules. As the UNESCO researchers found, there really is no "free flow" of programs and information in world-wide television. It is pretty much a one-way street, and the director of the traffic turns out to be an organization called the Motion Picture Exporters Association of America, or the MPEAA.

It is hard to find out much about this organization, though Andrew Horowitz has provided some excellent background material on the MPEAA in his 1975 article, "The Global Bonanza of American TV" reprinted in *Media Culture* (Delta, 1978). In 1960 the MPEAA was established by ten multinational entertainment conglomerates: Allied Artists, Avco-Embassy, Four-Star Entertainment, MCA, MGM, Paramount, Screen Gems, 20th Century-Fox, United Artists, and Warner Brothers. They vested the MPEAA with the authority to represent them in any dealings with foreign governments and entrepreneurs regarding the sale of U.S. TV programs. According to Horowitz,

The MPEAA operates as a single bargaining unit with foreign customers. Such activity would be prohibited in the United States on anti-trust grounds. It flourishes abroad, however, under the protection of the Webb-Pomerene Act of 1918. The act permits businesses overseas to function as monopolies, with a single sales agent empowered to set prices and arrange contracts. . . . The MPEAA's function, scope, and methods are not unlike those of the Department of State. One of its quasi-governmental duties includes lobbying against foreign legislation that would hinder the impact of its members' programs.

The power of the MPEAA can be illustrated by two recent events.

Most countries, in order to promote and protect at least some glimmer of their own indigenous TV industry, set a quota on the amount of foreign programming which can be bought and televised. France, Italy, Denmark, Sweden, Australia, and Japan follow this practice, as does Canada with a limit of forty percent foreign product. One of the most stringent quotas had been Great Britain's — only 14 per cent of televised programming can be from foreign sources. In 1978, Britain's regulatory agency for broadcasting, the Independent Broadcasting Authority, had planned to trim that quota even further, to 12 per cent — thereby freeing more broadcast time for home-grown programs and further fostering employment within its own TV industry. *Variety* of July 12, 1978, reported that the MPEAA fought that plan

tenaciously and "hinted at retaliatory action" of the quota was lowered. As a result, the new plan from the IBA "instead of lowering the quota, is expected to raise it to 15 1/2 per cent." In Spain last year, broadcasters balked at the latest price increases proposed for U.S. reruns. After a boycott threat by the MPEAA, Spain accepted a price mark-up of 100 per cent. *Variety* of June 21, 1978, called that move "part of a larger effort to land higher prices for U.S. films and TV shows in various countries in Europe and the Middle East."

I doubt if the *Esquire* writer who concluded that folks around the world must simply "love our junk" has heard of the MPEAA, but he may have heard of Robert Sarnoff. He was Chairman of the Board of NBC back in 1962, when all three networks were scurrying around the world installing hardware, building stations and advising on programming. In October of that year, Sarnoff addressed the European Broadcasting Union which had gathered in New York. He told them:

We are on the point of winning a gift that history has seldom yielded and never on such a scale. For centuries men have dreamed of a universal language to bridge the linguistic gap between nations . . . Man will find his true universal language in television, which combines the incomparable eloquence of the moving image, instantly transmitted, with the flexibility of ready adaptation to all tongues. It speaks to all nations and, in a world where millions are still illiterate and semi-literate, it speaks as clearly to all people. Through this eloquent and pervasive universal language, let us strive to see, in the words inscribed over the portals of the BBC, that "Nation Shall Speak Peace Unto Nation."

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Just a few months earlier, though, *Saturday Review* had run a little item that could be called the sub-text for Sarnoff's speech:

American television, having saturated time and priced itself to the top in the U.S., is on the way to conquering the Western Atlantic nations and Africa. Tomorrow, no doubt, the world.

(SR, July 14, 1962)

That Sarnoff speech should have a familiar ring to it, if one remembers the early Sixties like "the wired nation" and "the global village" — concepts which completely ignored the economic underpinnings of television as an industry and played directly into the hands of the U.S. TV interest. It is probably as a direct result that Canada has the most advanced technology in the world for delivering U.S. programs to Canadian viewers. If anybody gobbled up Sarnoff-style rhetoric, Canada did.

But the tide may be turning. *Cinema Canada* no. 46 reported that "the percentage of Canadians who believe the Canadian way of life is being too influenced by American television grew from 49 per cent in 1970 to 59 per cent in 1975." It is becoming increasingly obvious to more and more Canadians that, as the Council of Canadian Filmmakers put it to the Robarts-Pepin Task Force, "we create ever-proliferating lines of communication running north and south, and wonder why our lines of identity fail to run east and west." The situation must be pretty desperate when a member of the CRTC (Jean-Louis Gagnon) can ask the President of the CBC in all seriousness, "Do you really believe, Mr. Johnson, that the average citizen in this country wants to be a Canadian?" (*The Toronto Star*, Oct. 4, 1978).

In *The Media Are American*, Jeremy Tunstall has looked at communications from a global perspective and perceived that "a non-American way out of the media box is difficult to discover because it is an American-built box. The only way out is to construct a new box, and this — with the possible exception of the Chinese — no nation seems keen to do." Even China may no longer be that keen, if we take note of *Variety's* perspective on recent events, wherein Carter's decision to normalize relations with China is considered to be "the starting gun to awaken the 'sleeping giant' to U.S. and foreign entertainment" as "an important new market." (Dec. 20, 1978) After 25 years, it should be starkly obvious to everybody that the only "true universal language" of interest to the U.S. TV industry is, of course, money. And Canada, interestingly enough, with its dubious honor as the top foreign market in the world for U.S. programming, could actually begin to play an effective leadership role in altering the imperialistic measures that now characterize television on a global level. Clearly, a great deal of economic and political clout accompanies the position of being number one. By being "the easiest, best-paying customer" in the world, we're simply holding up, dutifully, a few sides of that American-built media box. If Canadian networks could present a united front in program purchase, commit themselves financially to an indigenous TV industry, and side with other countries besides the U.S. in program exchange, they might just more than weaken the structure that now exists. (And by the way, CBC President Al Johnson, to his credit, answered the CRTC question with a "yes.")



A third year documentary crew on location 100 miles north of Montreal

Never has the Canadian feature film industry been so vigorous. Never have the independent producers of all sorts of films felt such potential. Strong lobbies are growing up to influence the government in its film policy, pulling the cover this way and that.

Into this changing and promising milieu come, every year, the graduates of Canada's film programs. They must compete with others who are learning on the job and compete with the old hands who have been around a long time. Unemployment among film technicians has always been a problem and, recently, some have suggested that the tide should be stemmed: that film production education in Canada should not be encouraged until the employment situation rights itself.

With this issue, Cinema Canada begins what it hopes will become an on-going debate about film education in Canada. For starters, articles have come from several filmmakers and educators who have had experience in Eastern Europe. André Herman discusses the teaching of film production on pages 18-22. Vaclav Taborsky gives advice to film students on page 22 and encourages film producers to hire film school grads on pages 23-24. Their point of view provides a springboard; in subsequent issues, we shall look at the American experience and the advantages of simple apprenticeship. Comments and articles are welcome.

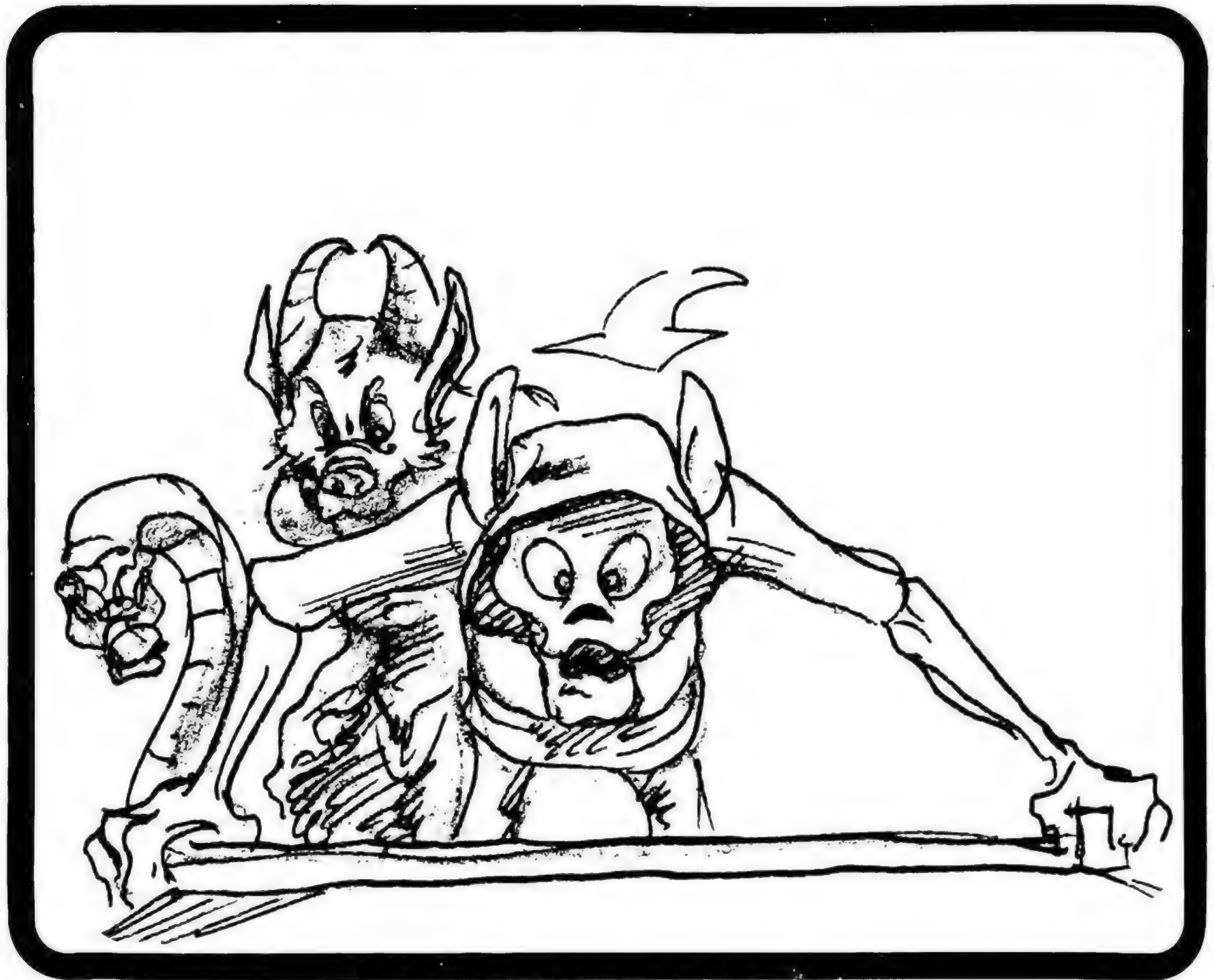
To do a rough survey on film education in Canada, Cinema Canada drew up a questionnaire. The questionnaire placed emphasis on production courses and equipment, rather than on film studies in general. It

was sent to all Canadian schools, enumerated in Marie-Claude Hequet's and David McNicoll's A Guide to Film and Television Courses in Canada 1978, that offer degrees in film.

The following 19 schools received questionnaires: Simon Fraser University's Center for the Arts, University of British Columbia's Film/TV Studies Department, University of Manitoba's Film Studies Program, Algonquin College's Film Program, Carleton University's Film Studies Program, Conestoga College's Film Production Program, Fanshawe College's Applied Arts Division, Humber College, Innis College's Cinema Studies Program, Queen's University's Department of Film Studies, Ryerson Polytechnical Institute's Photographic Arts Department, Ryerson Polytechnical Institute's Radio and TV Arts Department, Faculté des Arts Visuels de L'Université d'Ottawa, University of Western Ontario's Department of English, York University's Department of Fine Arts, Concordia University's Department of Visual Arts, Etudes cinématographiques de l'Université de Montréal, and Programme de Cinéma de l'Université de Laval.

We received responses from nine schools, and thank those universities and colleges which took the time to answer. From the information, we first compiled a chart, giving the statistics on course requirements, numbers of students, teachers and the rest (pp. 26-27). In an article entitled "The Inside Story," we summarized the individual responses to our questionnaire, as given by a staff member of each of the different film programs.

to teach or not to teach



From the story board of a Concordia student's animated film

Although few would question the teaching of film studies — history, aesthetics, theory — at the university level, there is some difference of opinion about the teaching of film production. Is it a trade? Is it an art? André Herman discusses the issue below.

by André Herman



As important as the amount of film equipment and its control is, the final product depends on the quality and ingenuity of the students' ideas

The above question may seem rhetorical, considering there are more than 1,000 film programs at American colleges and universities, and over 40 in Canada. Whether one likes it or not, film studies and the teaching of film production is at the university to stay. But closer scrutiny of the situation reveals several interesting points.

When the University of Southern California School of Performing Arts organized "An Invitational Conference and Workshop on Film/Video as an Artistic, Professional and Academic Discipline" in Los Angeles last August, it invited the representatives of only those 14 university film programs considered to be the leading ones in the United States. Only three programs from Canada were represented at the conference. (However, a roster of additional people from other universities and the industry was invited to give papers or respond to them.)

One of the consequences of this interesting conference was the creation of "The National Ad Hoc Forum of Film/Video Schools." At the moment of writing, it encompasses only those 14 American universities invited to the conference, plus Columbia University, which was taken in more on the strength of its potential than past achievement.

The events that took place in California last summer show that criticism of film education at the university comes not only from outside Academia, but also from within — the obvious difference being that while the teachers question standards and methods, the critics outside the university (those not directly involved in film teaching) question whether film education, and particularly film production education, should be offered in the university context.

André Herman teaches advanced filmmaking courses in the Faculty of Fine Arts at Concordia University. A graduate of the Polish Film School and the Institut des Hautes Etudes Cinématographiques in Paris, he has developed film production at this university.

This article will, it is hoped, further the understanding of this issue, but first it will review the trend in film education in Europe, as compared to the North American experience. Many post World War II countries in Europe developed what became known as art schools which had little, if anything, to do with the university. It was assumed that fine arts education, which required of a student some creative potential if not outright talent, should be separated from those institutions that offer only research and knowledge such as a university. (Not to demean the traditional and noble role of the Alma Mater, bear in mind that in some countries even medical and polytechnical schools are considered professional schools and are thus independent from universities.) The fine arts status of film is not, in Europe, a fairly recent development, though it is in North America. In Europe, it has long been acknowledged that Film is to a large extent an industry; but equal recognition is given to the important second face of this Janus of Arts.

While there were few, though prominent, examples of art schools (eg., the Bauhause in Weimar, the Soviet Film School) in Europe before 1939, it was after 1945 that music, theatre, film, dance, painting, etc. were offered to students — those who passed the usually stiff selection process — in special fine arts schools which, of course, bore the appropriate different names.

There were film schools in most countries in Europe, sometimes more than one (Germany, England, France). Their differences notwithstanding, they had in common the basic premise of training *specialized* filmmakers in specialized career oriented sections of directing, cinematography, production management, etc. Graduates then would find their places in the established industry. This type of film school, presumably, does not exist in North America, even though some programs would like to think they fill this role and go so far as to use the name "film school."

What, then, are some of the consequences of the teaching of fine arts at the university, as it is practiced in Canada and in the United States? First, the democratic principle of open admission fills fine arts faculties with students who are not al-

ways best suited to take this course of study. The obvious result is that university programs become a general immersion type of education and certainly not a training ground for specialized members of the profession. If this sounds negative, it is not meant to. Although the author has the experience of a film school behind him, he does not consider this aspect of the situation at the university a weakness.

Film programs at the university should not train, rather they should offer knowledge. Film techniques and equipment develop and change so quickly, and procedures vary so widely from place to place, that serious university programs should concentrate on teaching methods and approaches rather than teaching familiarity with equipment instruction manuals. The major problem of many programs seems to be that students graduate with their heads full of technical information about how to operate a camera, tape recorder, editing machine, etc., and still do not know how films are made. No one tells them how to find the cinematic equivalent of their ideas, stories they like or topics they are concerned with. Technical "know-how" is necessary in order for the best visual or sound concepts to find their way to the screen. True enough. And complete disregard of technique, in any case, would be difficult, if not impossible, in teaching film production. But there is a proper approach to it. Technical instruction should include not only the "how to" part, but more importantly, its "what for" complement, constantly keeping in mind the content and purpose of film.

Studies conducted by the American Film Institute, the University Film Association and others, reveal that the film industry as a whole is not expecting students to be skilled technicians when they arrive on the market. Above all, it looks for

those who are spontaneous, creative, and full of fresh ideas. There is still lots of room for excellence, everywhere in the business.

The second consequence and, in fact, advantage of studying film production at university is the multidisciplinary environment students enjoy there. Indeed, through the elective system of degree requirements it is expected that students thoroughly explore this environment. The emphasis is on forming well-rounded independent filmmakers, as well as people with interests far beyond their direct professional occupation. For anyone seriously interested in filmmaking, this should be an absolute prerequisite.

This brings us to one of the most often voiced arguments against the teaching of film production, namely, why teach filmmaking to students who may have nothing to say in the first place? As logical as this may sound, there is a weakness to it. Why should we wait to teach the means of expression to students until we are sure that they know what to do with it? Do we hold off teaching kids reading and writing until we are satisfied that they know what to read and are able to write a novel or a short story? And who would be the one to decide when a student has reached the stage when he or she has "something to say" and, therefore, can commence learning how to make films? Nonsense. The only reasonable way to ensure they are not going to blow up the world with the toy we are giving them is to teach, in film production, not only the aesthetics of creation, but also its ethics. And this does not mean that one should give a special lecture on the topic; no, such ethics should be ever present in the program and part of the awareness of all instructors. It should be the instructor's duty to develop filmmakers who perceive in different ways but who have a common sense of responsibility.

Also a few words should be said about film "as a means of expression." This aspect of film is more interesting than the potential of film as a means of communication, not only because in the list of priorities one has to know how to express oneself before one can communicate, but also because of the fact that art has progressed through the ages more thanks to people who were expressing their talents through music, painting, poetry, etc., than thanks to communicators, however artful and necessary they can be on occasion.

Another argument often voiced against the teaching of film production is more prosaic and understandable. It is nicely called "saturation of the market." It happens more often that this "saturation" is more beneficial than detrimental to the development of art. It is not necessary to point out here how many (if not all) new trends in art were due to "saturation of the market" by the former establishment.

One example: in France before the advent of the New Wave, there were certainly no openings in the film market: members of the establishment were not welcoming new directors. When Roberto Rossellini came to Paris in 1960 to show his latest film, *Era Notte A Roma*, he stood at the door to welcome people to the press screening. And when the young François Truffaut extended his hand, Rossellini clearly did not accept it. Another more humorous story was told by Marcel Carne. When he noticed Claude Chabrol arriving to attend the same directors' union meeting that he was headed for, he left the elevator door open so that Chabrol would have to climb the six flights of stairs to the meeting. That is how saturated the market was. The rest, as they say, is history.



THE HUMAN ELEMENTS

Critical Essays
Edited by David Helwig

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Quite a number of prominent filmmakers got where they are without taking any formal film education. While it is true they did not learn filmmaking through an institution, it is equally true that they had to learn it somewhere. Film education is a fairly recent development, so it is only normal that there are many people around who learned filmmaking by practising it. But perhaps such a discussion is a little academic... Just as two people are not alike, their paths to filmmaking won't and shouldn't be alike. For instance, several of our former students developed very nicely and would probably be wasted in an environment such as that at the National Film Board.

Young people in Canada deserve an alternative to those offered by a professional apprenticeship or by training with the National Film Board or the Canadian Broadcasting Corporation. This third alternative is now, and should be even more so in the future, film education in the university context. There, they should be able to find an environment and people genuinely interested in the development of their individual potential, whether it is that of a film realist or that of a film poet.

Unfortunately, not all university programs qualify in filling this role, for reasons too numerous to list here. To a large extent these reasons have economic origins. Film production education is expensive and logistically complex. One film program is worth mentioning, however, although it doesn't directly concern Canada and it originates out of another economic situation. What is being referred to here are the Southern California schools which operate under the constant spell of the vast motion picture and television industry. Far too often these schools find themselves catering to the industry. This is not exactly what the university and its programs should be there for. What is more, this is not what a great number of students are looking for at the university. They still want to learn how to make all kinds of films — including full length fiction films — but they want to learn to make them in an independent way rather than fitting in as small wheels in the big machine.

Some may say that since certain students cannot fit in as anything, anywhere, the former may not be such a bad situation after all. But one cannot be so sure... preferably one hopes to see young people making films by pooling their resources as they had to do at university, rather than knocking on the doors of the big guys. Only then can we expect something independent and original to happen.

"Independent" in the sense used here does not necessarily mean non-commercial; I do not find the word "commercial" relevant in this context. Art is not worse because it sells... and makes money, nor is it automatically better if it doesn't. Independent, then, means that the idea for a film starts in the mind of a filmmaker who later organizes a production around it, as opposed to a film idea that is born in the mind of a studio executive who sees an exclusively money making venture in it. At some point he calls in a director to make the film *for him*. There is nothing wrong with such a situation, but for a university professor it is of secondary importance.

Preparing students to be independent filmmakers is consistent, with giving them enough information and "hands on" experience to allow them to move into positions in the industry, if they so wish. Those who show a particular interest in a given field should be able — and are able — to assume the

responsibilities of the assistant director, assistant editor, production assistant, etc., even on full length feature productions.

However, the creative potential of students is paramount. Cultural, social, and political interests are important, and find their way into student films, and yet I believe what most matters is the students' visual and creative imagination. These qualities are not always easy to determine; a great deal of experience and understanding is required of the instructor. Not everyone who expresses an interest can teach, and this holds true for even some of the best professionals. While it is obvious that one cannot teach what one does not know, among those who do know, there are great and inspired teachers, as well as absolute educational antitalents. This is particularly so in fine arts where one is dealing with students' emerging sensibilities and concepts. Often they are not exactly in line with the personal preferences of the teacher, who must then suppress his or herself in order to be of assistance to the student. Contrary to popular opinion, I believe it takes not a weak but a very strong personality. (It is amazing to see the condescending manner in which most of North American society seems to relate to those of its members who help form the kids.)

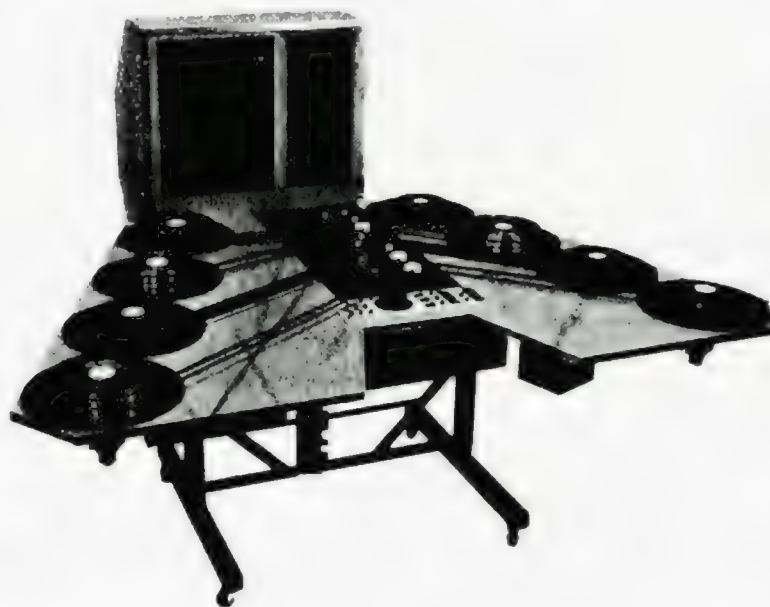
While, at least, the leading filmmaking programs should give students an opportunity to put together film projects and learn some technical skills, this cannot be the only argument in favor of university film production courses. Students do not register in them expecting their graduation diplomas will part the waves for them. In fact, most know — and if they do not they should be made aware — that time spent in school represents a personal asset but does not necessarily convey any special career privileges. They study film and film production, above all, because film has become an inseparable part of our civilization and our life.

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ten suggestions to the film student

... retrieved from a cave in the holy mountain near Colonel By Canal in Ottawa in March, 1979, by Vaclav Taborsky...

1. Please realize what kind of jobs you will be applying for after finishing your studies. With great probability, you will function as an assistant to an experienced filmmaker. What kind of assignments will you be involved with? Most likely films for government agencies, sponsored films, commercials, educational films, maybe news. We recommend that at least part of your projects be in some of the above mentioned genres.

2. There are around 60-80 graduates from production-oriented film programs in Ontario every year. The competition will be tough. That means you should try to be the best, you should be the graduate who will find employment easily.

3. Why should the producers or managers select you? Because of your reliability, experience and ability. You can demonstrate your qualities by showing an interesting short film you have made. Producers do not have time to screen boring three-or-four reelers made by scores of hitch-hiking geniuses.

4. As you should not fail in your job, you should start learning the discipline, overcoming your frustrations and biting the bullet now. You certainly can tell off your teachers, you may come late to the classes or skip them completely, if you wish; you can submit assignments and homework one day or one week past the deadline or not submit them at all, but do not expect to change overnight and suddenly become an excited third assistant to the second assistant on a pedestrian film. You will probably start far below the functions you performed during the last year of your studies.

5. The decisions of your teachers may not be popular all the time — they are not even meant to be. We want to simulate the real life situations which you will encounter later on, we want to let you know what it will be like to work for a producer who insists on having things done his way and will not discuss his instructions with you. You will have two choices — obey or quit.

6. We are going to discourage you from any kind of elitist or self-indulgent experiments. You can produce films by one filmmaker for one viewer after inheriting a large sum from your deceased uncle. You will be trained how to produce films which are needed in our country (see point 1). You are not likely to get an offer from the Civic Hospital to make a series of hazy, fuzzy images, edited in rhythm corresponding with Pascal's mathematical formula accompanied by Alban Berg's quintet for three flutes and two bazookas, in order to promote the treatment of patients at that hospital. Try those extravaganzas in your free time, with your own money.

7. You are supposed to take the full-time program in its entirety. There are more and less popular courses; you have to pass them all. You are not here just to use the equipment. The academic program consists of theory, practical application and production; you have to participate in all three parts. Even courses other than the specialized ones have to be complete: liberal art subjects, English or French, Photo Science, etc... If you do not like them, you will have a great opportunity to exercise your will, patience and determination. You

will need this experience in the years to come.

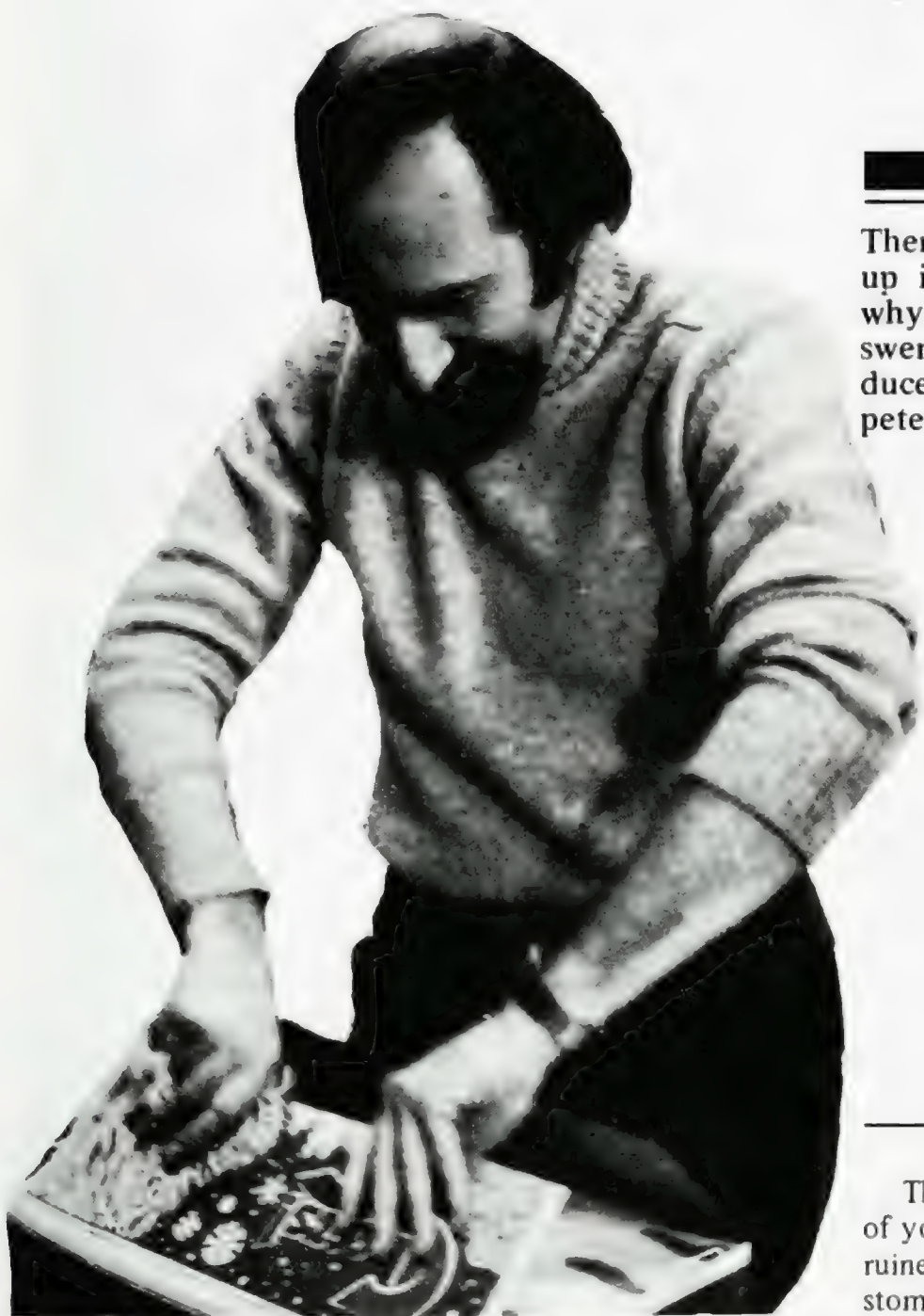
8. If the topics or scripts submitted by you are rejected, do not lose time flogging a dead horse. And never, NEVER blame somebody else for your failure. Of course your teacher or teachers may be wrong. Even your future employer can be wrong, but you have to do things the way he would like them. Analyze what your mistake was and then move swiftly on to look for another idea. Research it properly and write it in a better way than the previous one. Rewriting, changing, making new selections — that is just part of our business.

9. You cannot become a good filmmaker by drinking and partying with other film students — it is kind of a mental incest. The least you can do is to drink and party with normal people, bus drivers, tailors, farmers, local perverts, to learn other people's behaviour, dialogues and problems. You should know hundreds of characters and hundreds of little stories and store them in your mind for use later on.

10. If your involvement with film is serious, it should become your way of life. That means writing, writing and re-writing for script writers, meeting people and watching people. Taking pictures, drawing sketches, studying art, composition and colors for cinematographers. Listening to dialogues, sound effects, creating any sound effect artificially, listening to music, instruments, attending live concerts for sound men. Playing around, reshaping, experimenting in rhythm with any old footage you can lay your hands on for editors. Etc., etc. There are no Mozarts among you. Fortunately. The only way for you to succeed is hard work and enthusiasm.

open letter to producers

from a film teacher



Professor, letter writer and amateur digger, Vaclav Taborsky uncovers Suggestions to Film Students from a cache in the holy mountain

There's no dearth of young people, working their way up in the industry through on-the-job training. So why hire a film school graduate? Vaclav Taborsky answers the question as he initiates a dialogue with producers in the private sector. He promises that competent grads will fit the bill.

by Vaclav Taborsky

There must be some things that scare you: news about one of your angel's bankruptcy or an unexpected tax audit or the ruined rushes of the unique footage of five trained elephants stomping a jumbo jet down to nuts and bolts. Somewhere deep in my mind I suspect, though, that the early weeks of spring, when hordes of itinerant film talents start swarming your offices, must be the time of the year you fear most.

I can visualize it perfectly: the mix of your latest film just three days away and half the sound effects have yet to be recorded. Or you discover this fantastic razor blade eater from the Fiji Islands, want to hire him, but the Canadian Union of Razor Blade Eaters says no, stop it, we have our own talented

Schick chewer who has to be hired first. Just change your script a little.

To top your problems and frustrations, there are some young people around your office with sallow complexions, bulging glossy eyes and the looks of demented hermit. They are film students who just passed, failed, succeeded, completed their film production course or a comparative study of bartenders' wrist movements in films by Sam Peckinpah, Robert Bresson, and Sergei Eisenstein. Maybe you will talk to them a little. If you are soft-hearted, maybe you will even watch their film and later on wonder how their explorative refocusing of roughly cut trance or dance or barfing sequences refers to your educational series on pregnancy which is in production. Do not deny it, at those moments some very unflattering thoughts about all those film schools must have crossed your mind.

But here I am to agree with you, to disagree with you, explain a little, and make suggestions.

Fortunately, at one stage of my life or another, I went through many phases and aspects of film. Started as a film student, then a budding filmmaker, later on a senior director/producer who hired many talents, finally I became a film educator.

The quality of Canadian film education has changed for the better in the '70s. Let me explain what we are doing. The curriculum at Algonquin College (and several other film programs in Ontario) is designed very professionally. There are separate courses in each major film profession: script writing, directing, camera, sound, and editing. There is a special course offered on film genres, as most of our cinematic bread and butter is of a wide variety of types: sponsored, news, and educational films, documentaries and commercials.

Our students have access to several different ways of shooting, editing, and sound work: They have exercises with Arriflex, CP, Eclair, Beaulieu; they try single system, sync shooting and multiple camera work; they record, transfer and mix; they direct fiction and action; they learn and try for two or three years. Most of them will specialize; they are supposed to know something about everything and (almost) everything about one subject. I dare to say that the best ones (one or two or three every year) are well trained to become an asset to any production company. Many others are able to complete their experience on the job. That is why I believe that the professional standards of at least three film schools would satisfy even the greatest skeptics.

Oh yes, you are right, there are still quite a few institutions where amateurs train other amateurs, where people without any experience teach film production or film study or film appreciation, whatever the names are. However, you are not going to approach those when you need a boom operator or an AD.

You can argue with me that filmmaking cannot be taught. To use the words from Monty Python, yes it can. No, you cannot. Yes, you can. I know everything about Einstein's poor marks in mathematics and Van Gogh's failure in Creative Composition 124. However, we do not need Einsteins in Canadian film, but dedicated, reliable, and knowledgeable people. We believe that our graduates fit this description.

Vaclav Taborsky is a coordinator of the Film Program at Algonquin College in Ottawa. He has been involved with Canadian Film education since 1969.

Quality of Graduates

You have probably seen more young applicants than I have, although we have to interview about 120 people every year to select 30 for the first year at Algonquin. Let me enumerate what kind of candidates you meet.

First, it is people who never had any serious film education. Second, it is those who were rejected at the interview. Third, people who started in one of the film schools, but failed — be it for lack of knowledge, or simply because of their unreliability and laziness. I know many students of this kind. They may be talented, but want to pick only the cherries. Otherwise, they are too blasé or conceited or cannot survive the most grueling tests of endurance. As they are not willing to sacrifice everything, we ask them to transfer to flower arranging or let them apply to their grandpa's foundation, Spoiled Brats, Incorporated.

The last three categories to be described are the graduates. Some of them just crawled through with more sweat than excitement. Then come the relatively good ones. They did more than what we asked for. With clenched teeth, they passed the least popular courses, usually subjects not directly related to film. They finished all assignments, including the most boring homework. They did it, because they are dedicated. They would certainly do their best to get and keep any film job.

Finally, the last group includes that one guy (two or three in exceptionally good years) who is the old teacher's delight and pleasure, whom we will cherish in our memory while basking in the sun on the porch of the home for retired and retarded pedagogues. You have a sixth sense and you always snatch them right from under our noses, sometimes even before the student has a chance to graduate. Generally, we do not have to worry about their employment.

Is Co-operation Possible?

Whenever you have to hire an inexperienced youngster, you are losing your time and money while training him on the job. One hopes that our experience from Ottawa could be adopted by those of you who would like to get qualified personnel.

Several times a year we get a call from a film company in search of a qualified director/producer or a local TV station looking for a good assistant editor. They have employed our graduates on previous occasions and were satisfied, which is the best recommendation. That is why we get calls whenever there is an opening. All we have to do is to be honest. We cannot overpraise somebody whose enthusiasm or attitude was mediocre. It is better to say: "Sorry, this time, we cannot recommend anybody." In most cases though, due to the high fluctuation in our business, there are always two or three competent candidates.

I hope that after this explanation you will have more confidence in our graduates. Whenever there is a position to be filled, please give a call to Stan Fox or Vince Vaitiekunas at York, to Don Gillies, Ben Caza or Jim Kelly at Ryerson, to Bob Bocking or Pat Crawley at Conestoga, to us at Algonquin or wherever there are good teachers and conscientious graduates in Canada.

Although it sounds very trivial, almost a recipe for schmucks, ask them to produce a diploma. And give us a call. A mutual confidence between you — the film producers, and us — the film teachers, seems to be a reasonable way to achieve good cooperation in the future. We want our best people to get a position fast — and you can have them. They are available.

by Charlotte Hussey



Mario Iaizzo assists camera operator, Jim Scott with the filming of *Go Cart*, a Conestoga College student film

photo: Rose Janovich

the inside story

ALGONQUIN

At Algonquin College of Applied Arts and Technology, the Film Production Program puts emphasis on courses that are "practically oriented." This program strives to balance theoretical and practical courses; thirty to fifty percent of the "courses contain either theory or" are "courses of a general, educational nature." Also two courses are "offered by other departments" to students in the film program.

Prospective Algonquin College students are given a departmental calendar that lists course descriptions, but not the faculty's background. Course objectives for each year of study are as follows: during the first year, the aim is "to get acquainted with basic film

Charlotte Hussey works as an assistant to the editor at Cinema Canada in Montreal.

professions and genres" such as "documentary, animation, news, sponsored" films and to study "theory" and do "practical exercises." Second year students participate in "at least two films" and study a "combination of theory and practical production." In the third year, students are "only" involved with the production of sponsored "films for... community groups" and for "other departments of the college."

Outside of the classroom, additional stimulation comes from "at least four hours per semester" of individual consultation, adding up to between "8 - 12 sessions" with a professor, and from the opportunities students have to develop contacts with professionals working at "three well-known production companies in Ottawa," at the National Film Board, and in Montreal, "two hours away."

The most important technical facil-

ities offered at Algonquin are "six sync sound cameras (BL, Eclair, CP), ten other 16mm cameras, seven Nagras with complete microphone kits, two Steenbecks, two Moviolas, three table top Moviolas, a sound studio and a mixing and transfer studio." The program employs its "own technologist" who makes "complex repairs... whenever equipment is not functioning."

As for the use of production equipment, first year students may expect to work with "16mm Beaulieu plus Nagras plus complete editing setups with synchronizers and rewinds," while second and third year students will use "six sync sound cameras, Nagras, etc." and "two Steenbecks" and "two Moviolas." The crews assigned to each of the six to eight student films produced annually vary in size from four to ten students.

cont'd on p. 28

a few statistics...



	Degrees offered	How many years of studies	How many full-time students in first year	Total number of students	How many courses offered	
Algonquin College of Applied Arts and Technology, Film Production Program	Film Production Diploma	2 or 3	30	55	10 per year	not dept.
Carleton University, Film Studies Committee	Film Studies B.A. Major and Combined Major	3	open	540	11	—
Concordia University, Faculty of Fine Arts, Film Division	Cinema Studies and Prod., B.A. Major, B.F.A. or B.A. Double Minor, B.F.A. Minor in Animation	3	85	250	30	—
Conestoga College of Applied Arts & Technology, Film Prod. Program	Film Production Diploma	3	25	45	12 - first yr. 11 second yr.	yes
Queen's University, Film Studies Department	Film Studies B.A. Honours or Minor Concentration	3 or 4	open	350	12	yes
University of British Columbia Film/Television Studies Program Theatre Department	Film/TV Studies B.A.	3	10-12	600	8 full yr. courses	yes
University of Manitoba, Department of English, Film Studies Program	Film Studies B.A. Major and Minor	3	20	380	14	no
University of Western Ontario, Department of English	B.A. with concentration in Film Studies	3	—	300	4 per yr.	no
York University, Film Department	Film Studies and Prod., B.A. Honors, B.F.A. and M.F.A. with a concentration in film	4 and 2 in opt. M.F.A.	60	175	22	yes



TV	Courses required for B.A.		Number of teachers		Ratio of support staff to faculty		Classroom space		Production space		No. of films produced per year	Where graduating students go					
			full-time	part-time			adequate	too small	adequate	too small		Percentage going to graduate school	Percentage going into private film-tv industry	Percentage going into public film-tv sectors	Percentage switching from film to other domains	Percentage unemployed	Percentage untraceable
	4	—	1 to 2	yes	—	yes	—	6 - 8			5	40	20	30	5	—	
	7	—	2 to 7	—	yes	—	—	—			30	—	30	20	20	—	
redits major	4	15	11 to 19	yes	—	yes	—	30 in 16mm 150 in super-8			10	30	30	20	10	—	
	2	3	1 to 5	yes	—	yes	—	7 on average			10	35	40	5	10	—	
4 yr. 3 yr.	4	1	2.5 to 1	yes	—	yes	—	5			5	40	35	10	5	—	
	4	—	equals or exceeds	yes	—	yes	—	60 - 80			10	40	40	10	—	—	
	4	—	—	—	yes	—	yes	10 - 30			(program only one year old)						
area of centration	2	3	1 to 5	yes	—	—	—	—			—	—	—	—	—	—	
urs 8-12 - 2 and olio	10	—	1 to 2	yes	—	yes	—	about 65			3	30	20	30	10	8	

In conclusion, Algonquin mentions five of its recent graduates with high achievement: Peter Wintonick '74 who was *In Praise of Older Women's* feature film editor; Ian McBride '74 who has worked as an assistant editor on twelve feature films including *Murder By Decree*; Gerald Tripp '78 who is a producer/director at Atkinson Film in Ottawa; Dennis Lauriault '78 who works for Global TV News; and Marc Tardiff '76 who is a free-lance cameraman for the National Film Board.

Some of the best films produced by its students are two films by Harriet Pacaud, her "superb documentary" *Bank Street and Live and Learn*, "many prints" of which have been "sold by the Canadian Film Maker's Distribution Centre; Sam Firestone's *Slaughterhouse* which won the Grand Prix at the Canadian National Exhibition Festival and his *10:08*, a Canadian Film Awards nominee; and Alan Hansen and Lorne Bergstrom's *94 James Street*, an "excellent documentary about children in a day care centre."

The main advantages of Algonquin College's Film Production Program are according to the respondent, its "emphasis on technician training plus a chance for creative expression, a solid education in documentaries, sponsored films and short dramatic films, specialization according to the existing film professions, extensive personal contact between students and teachers, and intensive student involvement in a variety of practical projects."

CARLTON

"No practical courses" are offered by Carleton University's Film Studies Committee, but its interdisciplinary aim is to balance the largely theoretical curriculum with "courses related to other departments." A departmental calendar can be obtained that lists faculty background and course descriptions. Studies are organized around the following objectives: first year courses offer a "general knowledge of specific problems"; the second year is dedicated to "broadening this knowledge"; and the third focuses on "specific knowledge of specific problems."

Although the Carleton respondent says that there are few opportunities for his students to develop contacts with the professional film industry, he states that students receive at least "three" hours of individual consultation per semester. He goes on to list Carleton's

most important technical facilities, which are inspected and serviced "annually," as "one 2-plate 16mm Steenbeck, one 2-plate 16/35mm Interacine, and three analytical projectors."

What happens, then, to Carleton Film Studies grads? Will Straw '78 has gone on to do an M.A. at McGill, John Harkness '78 is doing an MFA at Columbia, and Yvette Hackett '78 is an assistant director at the National Film Theatre in Ottawa. They are among recent Carleton graduates of high achievement.

The Carleton Film Studies Committee writes that "it is, perhaps, a weakness of your (Cinema Canada's) survey that it should be directed to production schools" and goes on to conclude that the main advantages of its department are its "emphasis on the social importance of film, historically, theoretically, and critically."

CONCORDIA

At Concordia University's Faculty of Fine Arts, Cinema Section of Visual Arts, students can take a B.F.A. major in cinema with a concentration in production or in film studies and a B.F.A. minor in animation. The objective for each year of study was not given for the film studies option, but for "the production concentration," the objective in the first year is an "introduction to the use of "super-8 film," in the second year is an "introduction to 16mm sync," while in the third year, there is "advanced" study. "A typical major in film concentration in production has a minimum of 24 courses in other departments, probably four or more production courses (the minimum is three), and probably four film studies courses (the minimum is two)." A departmental calendar describing the curriculum and the faculty's background is given free-of-charge to prospective students.

The Concordia respondent says that it is "impossible to say an average," when asked how many hours of individual consultation a student receives per semester. He states that "individual production students in advanced courses can, if they have the need and initiative, receive as much as twenty or more (hours)! In the introductory courses, students lacking in interest could get away with practically none!"

In addition to the possibilities for extensive personal contact between teachers and those more highly motivated students, Concordia's Cinema Sec-

tion, located in the filmmaking center of Montreal, regularly has visiting speakers who are independent filmmakers or are professionals working at the NFB or in private industry. Also "a professional internship" worth 6 academic credits is open to second year, film production students who have "been employed within the film industry for not less than 500 hours within the same calendar year" or for cinema studies students who have "been employed for the same amount of time in research, archival work, editing a film publication or in writing film criticism."

The most important technical facilities at Concordia are listed as "five sync-sound units, three Steenbecks, an Oxberry animation stand and numerous super-8 and non-sync 16mm units." While for film studies, there are "several analytic projectors, one 2-plate Steenbeck and access to video equipment" first year students have access primarily to the super-8 equipment and to "some sync sound super-8 and non-sync 16mm" equipment, while second and third year students work with 16mm sync. "Two full-time technicians" inspect and service all technical facilities "regularly."

Answering the question about student production costs and lab fees, the Concordia respondent writes that "there are production grants intended to offset some of the production costs for selected projects, but students must finance the bulk of their productions. The lab fee varies from \$100 in super-8 to more than \$1000 in a few of the large 16mm productions. By lab fee, I mean the student's contribution to his/her production." The size of the crews assigned to these productions can vary "from one to fifteen."

Some achievements of recent graduates are as follows: George Archambault is the film professor in the CEGEP Ahuntsic who organized the first Montreal Super-8 Film Festival in May, 1978; Peter Adamakos is President of Disada Productions; Craig Cottle (still a student) received a grant from the Institute Québécois du Cinéma for script development; films by Mike Riggio, Roger Cantin, Tom Berry and Franco Battista were included in the 1978 Festival of Independent Film organized by the University of Quebec in Montreal; and G. Archambault's *L'enterrement d'Arsène*, F. Battista's *Le poulailler des temps perdu* and G. Laniel's *Sans titre* were selected for screening in "La Semaine du Cinéma Québécois, 1977."

The main advantages, then, of Concordia University's Cinema Section were summed up as its "downtown Mont-

real" location and its "fine arts context (as opposed to technical schools or communication departments, etc.)." And the main disadvantage of this film education survey was that "not enough room" was provided "on the questionnaire."

CONESTOGA

A "practical, 'hands-on' application of theoretical courses" is the approach at Conestoga College of Applied Arts and Technology's Film Production Program which seeks to "reinforce theory" with practice. Film students are required to take "one humanities elective... each year," unless they already have "three university credits."

Students and prospective students are given a handbook containing "detailed course outlines" and descriptions of faculty background upon request. The following are the objectives for this "CAAT Diploma Program": the first year consists of an "intensive exploration of sequence construction from silence to sound" and of learning "supportive technical information"; the second continues the above "exploration" and goes on to introduce "color theory and complete film production"; the third year is devoted to a "thesis in film production" and "on the job training."

"As required" was the answer given by the Conestoga College respondent when asked how many hours of individual consultation a student receives per semester. He did qualify this answer by adding that "considerably more" individual consulting occurs "in the second semester of each year," than during the first. In addition to meeting individually with professors, Conestoga film students maintain "close contact... with the industry" located in Toronto, 60 miles away.

A "film studio, multi-track State-of-the Art mixing and transfer facility, six bench editing facilities, three Steenbeck rooms, two Oxberry 16mm cameras/animation" and "excellent 16mm camera and lighting equipment" are Conestoga College's most important technical facilities and they are inspected and serviced "continually."

Students are required to pay "a \$110 lab fee" and a "refundable, \$75 damage deposit," and can expect to use "super-8 cameras and projectors, Arriflex 16mm equipment, bench editing facilities in 16mm and Nagra tape recorders" during the first year. Second year students use "Eclair NPR, CP-16, Arriflex, Nagra, Steenbeck tables, location light-

ing and Locam cameras." All the above "as well as other rented equipment" is used "as needed" by third year students who also work with an "Arriflex 35 IIC." Usually "small crews" are assigned to student films, but this can vary depending "on the requirements of the script."

Five recent Conestoga grads have gone on to achieve the following: Barry Greenwald '74 won the Palm D'Or at the International Film Festival at Cannes for *Metamorphosis*; Roland Pirkner '74 works for the Museum of Natural History in Ottawa; Bruce Allen works for Cross Roads Communications Inc.; Peter Starr is employed by the National Film Board of Canada; and Scott Barrie won Best Director and the Norman McLaren Award at the 1978 Canadian Student Film Festival for *Gracie*, one of the best films produced by a Conestoga student. Also the Chicago Film Festival's certificate of merit was awarded for *Gracie* and for Bob Williams's *One Fine Day*. The latter was screened at the Ca-



Conestoga student Wayne Lawley filming *Clean Up or Else* for the Kitchener Fire Department

nadian National Exhibition Festival as was Denis Austin's *Return of the Swans*.

The main advantages, then, as seen by Conestoga College's Film Production Program are its job-oriented, practical, 'hands-on' production emphasis," the fact that "close cooperation with the industry" is possible, and finally that the "work of assistant cameraman, editor and soundman" as well as the formats for film and TV are "thoroughly taught."

QUEEN'S

An "integrated program stressing the aesthetic, structural and political contexts in which filmmaking occurs" is taught at Queen's University's Department of Film Studies. The first year curriculum serves as a "general introduction" to film studies. A "foundation" in "film criticism, history and pro-

duction" is acquired in the second year. An "in-depth" concentration in "area studies," such as "Canadian cinema, Hollywood, documentaries, etc." is given to third year students. "Seminars in areas of special interest" are offered during the fourth year. Specific descriptions of course offerings and faculty background can be found in the Queen's University, Department of Film Studies' calendar.

Located "in the heart of Kingston," this film studies department plays host to "many visiting filmmakers" and offers anywhere from "10 to 30 hours" per semester of individual consultation between student and faculty members, although this is "open to student initiative."

The Following Technical set-up is available: "complete super-8 facilities, comprehensive 16mm facilities, Steenbeck, CP 16, Nagra, Moviola, etc. and video facilities." Students work with both "super-8 and 16mm" for the remaining three years. Equipment is "routinely" checked and is located in production studios and classrooms that are "spread-out" over the campus, although "planned consolidation" should occur "in a few years." Student production costs vary, as do the size of film crews. The lab fee remains at \$50. Recent Queen's film studies achievers are Sandra Bernstein '76 who works as a New Cinema distributor; Mike MacMillan, Andrew Riddie, Jan Platt and Seaton MacLean, all 1978 grads and the co-founders of Atlantis Films Company, which specializes in documentary filmmaking. Three of the best films produced by Queen's students are M. MacMillan's *If You Love Me, Look at Me* which was purchased by the National Film Board, D. Redmond's *The Box and I*, an NFB purchase that is used "by rehabilitation medicine departments across Canada," and C. Whynot's *Sheila* which was screened at the Student Film Festival at Banff.

Finally, according to the respondent, the main advantage of the Queen's Film Studies Department is that it offers its students a chance to obtain "high quality critical studies in the context of an integrated program" from professors that "probably have the strongest publishing and scholarship record of any Canadian film faculty."

U.B.C.

The objective "for all (3) years" of study at the University of British Columbia, Film/Television Studies Pro-

gramme, Department of Theatre is "to increase film/television critical faculties and sophistication in production." A departmental calendar can be obtained that lists faculty background and course descriptions of this film program which offers "a balance between theoretical and practical" courses.

The U.B.C. respondent writes that there are "unlimited" amounts of time available during a semester for individual consultation between professor and student and answered "yes" when asked if U.B.C. film students do develop contacts with the professionals working in the film centre of Vancouver.

"We are fully equipped to do everything except processing" is the answer to the query about available technical facilities at the University of British Columbia, where a first year student can expect to work in "super-8," a second year student uses "super-8 sound and 16mm (Arri, Eclair, Nagras, Steenbeck and Moviolas)" and third year students have "mixing facilities, Anim crane, Acme cameras, Bolexes, optical printers etc. and 1/2" video rovers" at their disposal. All the above equipment is "constantly" being checked by a "full-time technician." U.B.C. "students pay for raw stock and lab costs," and "six to seven people" make up an average production crew for a student film.

The U.B.C. respondent chose not to name five recent graduates with the highest achievement or to list three of the best films to be produced by his department because, as he explains, "these are value judgements I would be unwilling to make. Our students have won a number of prizes, domestic and international, and work for the NFB, the CBC and for features shot in Vancouver."

In drawing his conclusions about the University of British Columbia's Film/TV Studies Program, the respondent writes, "I don't know if it is different" from other such programs, "but we are excellently equipped and can select students who have promise" in that only "10 out of 30-80 applicants" are accepted each year.

U. of MAN.

"No practical courses" are offered by the University of Manitoba's Film Studies Program "except for special topics in screenwriting and informal work in video and super-8." The Department offers students and prospective students a departmental calendar listing faculty background and course descriptions. Such course offerings can be generally described as first-year, introductory courses, second-year courses that deal with "broad issues," and third-year courses that deal "in-depth" with "issues, films and filmmakers."

In this film program the average number of hours of individual consultation received by a student during a semester "depends on the course and the professor." Students receive additional stimulation from the school being located close to a filmmaking centre and from opportunities to develop contacts with professionals working nearby.

The University of Manitoba's "rarely" inspected or serviced technical set-

up consists of "ten (or so) abused, super-8 cameras, six Fujica editor/viewers and access to video equipment," used by all students regardless of their level of proficiency. Students must pay lab fees and their own production costs.

"Our major is only one year old," writes the Manitoba Film Studies respondent who, consequently, is not able to answer questions about graduates. He does say that five previous students are in graduate school, while two work "in film-related publishing jobs." John Kozak '77 is presently doing a graduate degree in production at New York University and John Paige's animated film *The Dreamer* enables its director to place as a London-Zagreb finalist.

Although a "budget crunch is hurting the development of production courses" within the University of Manitoba's Film Studies Program, the conclusion is drawn that the main advantages of this department are the "depth and breadth of the program" and its "uniqueness in the West."

U. of W. O.

The University of Western Ontario offers film courses "within its Department of English." English students can concentrate in film studies by taking "four general level courses. Honors students and English majors may write a senior thesis on film." This program does not aim to achieve a balance between theoretical, practical and out-of-departmental courses, for as the Western Ontario respondent writes, "we have no practical courses and no link with courses in other departments." Instead it offers its students "introductory material on a wide variety of films and filmmakers."

Outside of classroom participation, students can expect to receive "two

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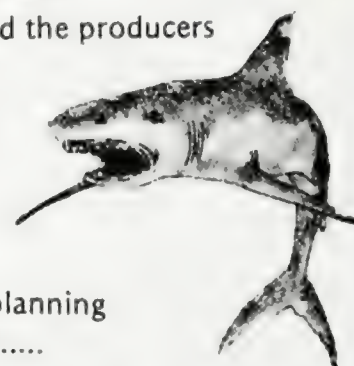
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hours" on an average of individual consultation with members of the faculty during a semester. The opportunities for students to develop contacts with working film professionals are limited. The respondent explains, "Some of our students have worked with the few filmmakers in London, but this is unusual and is not really part of our program."

Also as this program offers a film studies concentration within an English department, it does not put emphasis on production equipment or technical facilities. But "three Pagaert projectors, one Athena projector, a screening room, a film library, a small library of film texts, a VTR and Moviola" are some of the resources available to students. "The Pagaerts and the Athena projectors are serviced as they break down" or routinely "on an average of once a year."

As The University of Western Ontario's film studies concentration was introduced in 1975-76, the respondent was unable to account for many of the graduating students. He did mention that Richard Hudsson '76 is both an artist and instructor at the State University of New York in Buffalo, and David Burr '76 works as a media librarian. Also the respondent writes that "an average of one - two students per year go on to future film studies or work in the industry."

In summing up the main advantages of the University of Western Ontario's film courses, the respondent concludes that they are offered within the context of an "excellent English department," which has a "very good film collection," and that they make possible "a high degree of personal contact with those few film students who wish to go on in film."

YORK

"The only place in Canada that offers a graduate program in either film study or film productions" as well as undergraduate degrees is York University's Film Department. In reading the departmental calendar, with its listing of faculty backgrounds and course descriptions, one can see that this film program attempts to strike a balance between theory and practice. Out of the "twenty courses needed for a B.F.A. degree, eight to twelve can be in film." The "production option" consists of "ten studio and two theory" courses, while the "film studies option" includes eight theory and history courses and one studio course."

The objective for the first year of study is to provide a foundation in "film theory basics and in still photography." The aim of the second year is to teach "basic film production and film history and video screen writing." The third year's concentration is on "professional film techniques, film writing and on film and society video." Fourth year students study such topics as "advanced production, directing and acting, the industry and specialized history and theory."

"Due to the wide differences at each level," writes the York respondent, "an average figure is meaningless" in relation to the number of hours of individual consultation time available to a student during a semester. But he does answer that York is located close to the filmmaking centre of Toronto. And because "over twenty guests," which have included such visitors as "Allan King and Sydney Newman," come to York "yearly," students can develop contact with film professionals. "Reduced" student "rates" are obtained and classes are "suspended for film festivals." Also such working professionals as "Bill Fruet, Doug Leiterman, Stan Colbert, and Garth Drabinsky" have been "part-time teachers" at York.

The film department's most important technical facilities are "professional, standard 16mm Arri's, Nagras, etc., up-to-date video equipment including access to color 2" quad, and sophisticated super-8 sound." There is "full-time maintenance" of this equipment, which is inspected "daily, as it is returned from service." In the first year, a "still photo darkroom" is available to York students. In the second year, they work with "super-8 sync sound television" equipment. In the third and fourth years, "pro 16mm Arri BL's, a Magatech transfer, Nagras, Moviolas, Steenbecks, and mixing and broadcast standard TV studio facilities" are available.

Students can obtain financial assistance such that "most production costs are covered from eighty percent in the second year to seventy percent in the fourth year," but most pay lab fees that "range from \$25 in the first year to about \$100 in the fourth year." Student crews range in size from "two to eight" people with the average at "five key crew members."

"Our graduates seem to have some success in the film world" and "many of our student films have won awards each year," writes the York respondent. Mark Irwin '72 worked as director of photography for *The Brood* and for two other feature films. Ivan Fecan

'74 is an executive producer for City-TV. Ruth Hope '74 is a free-lance director who worked for TV Ontario. Rudy Buttignol '74 is a director/producer. Leila Bassen '74 is an executive assistant to Robert Lantos, while another York grad, James Lahti '76 works as a feature film editor. And the best recent films produced by York grads are Niv Fichman's *Opus 1, No.1* which recently won the Paris Award and was aired on CBC; Tony D'Andrea's *Nomads* placed first at the 1978 Canadian Student Film Festival; James Orr's *Chrysalis* placed first at the Boston International Student Film Fest; and Mario Bolduc's *La nouvelle vendeuse* won the Norman McLaren Award at the 1976 Canadian Student Film Festival.

The main advantages, then, of York University's Film Department, writes the respondent, are that it offers the only Canadian "graduate program in either film study or film production," and that its graduate and undergraduate curriculum is "balanced between the conceptual and the practical within a university fine arts program" that is staffed by "solid, professional teachers."



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breaking out

guerillas in t.v. land:



photos: Robert C. Ragsdale



Leading a lively and innovative attack against the adult-bound structures of contemporary broadcasting, Carol Burtin Fripp helps constantly changing, polygot groups of children produce and star in *For Kids Only* — a show of their own. Fripp's assault on TV land may well encourage a re-evaluation of the potentials of the medium. Michael Asti-Rose reports.

by Michael Asti-Rose

For a woman who professes not to like television much, Carol Burtin Fripp's presence in T.V. land may seem hypocritical. Although she may talk a passion for 70's T.V., don't be fooled. Her face is not the fallen soufflé of many CBC longtimers. She crackles with a zeal for innovation that is reverberating through Children's Television in the wake of a show sparked from her ingenious concept of a grass-roots editorial board whose members would be children and which would serve as the basis of a kid's magazine program. The CBC turned her proposal down last year, but Don Elder, who has a reputation for being one of the network's few executive producers with eyes and mind open to where T.V. is going, arranged a special function. Carol was imported from OECA

(Ontario Educational Communications Authority) and put on contract. It is rather a case of the proverbial apes acquiring an anthropologist, because Carol Burtin Fripp is already part of the post-Television College of Media Mandarins, people in the television industry who see something far beyond what has been done to date.

Her pronouncements on what television is *not* make one wonder at first why she is not directing theatre. But on closer examination it becomes evident that the direction of *For Kids Only*, of which she is associate producer, actually is in the round. At its best it is a participatory gestalt for a public school generation that has virtually been wiped out by hyp-

notic imports from the U.S. Carol has an absurd prescription, for instance, to cure passivity in the kids who have come into the world since the advent of Beatle power carried the electronic media from its support role in the 50's to its function as sociological shaper and guide of the 70's: a pedal powered generator that the child must operate 10 minutes out of every hour he or she wants to watch the set. But there is a rare sanity in her indictment of the U.S. imports that have made a chimera of Canada's Broadcasting Act. And she is not alone. Doctors, psychiatrists, educators and parents are beginning to rally around the same common protest. The mass invasion of Canadian culture via the airwaves is being recognised for what it is, the genocide of a generation who have logged hundreds of hours of **Policewoman**, **Kojak** and **Million Dollar Man** and find their imaginations and nervous systems involuntarily programmed into a frenetic re-run of L.A. culture... culture as in "bacteria."

To say that children are being robbed of childhood this way is no sentimental truism: it is a major crisis of the individual in our time. The ennui of the *me* generation and the arrival, long before 1984, of the Orwellian tele-screen, make Carol Burtin Fripp's assault on T.V. land a praiseworthy guerilla act. One day her portrait may be reproduced on futurist health food products along with Laura Secord.

The show itself is being tuned-in to by more and more Canadian homes. Produced "by kids and for kids," it comes in a magazine format that does not casually anthologise stock-shot and studio set-ups. A constantly changing stable of polyglot children runs everything. They even interrupt verbose on-camera guests. The producers refused to drop this affront to adult sensibility in the editing, defending the right of the child host to keep up the child-oriented momentum even at the cost of adult face, and their own right to graphically depict the integrity of their intentions.

But **For Kids Only** has not arrived as a package. It is a long way from doing what may seem simple at first, but demands a complex re-think of what the medium is and has been. The studio set itself is an impediment. Budget restrictions forced the producers to accept a design compromise, and the set is an uninspired re-work of the CBC disco stage. It never occurred to them to do the obvious and let 8 – 12-year-olds conceive and create the set themselves, a solution which would have cost no more. (This formula has worked with great success at the Adventure Playground space at Toronto's Harbourfront where adults are prohibited from entering the outdoor environment which is a kids' version of recycled building materials.)

And this is symptomatic of what the producers are struggling against in forced alliance when hired-for-life CBC floor crews, slouch and tread water when the show's zingy format cries out for a kibbutzim liveliness and innovation from every part of the production team, graphics man to floor director.

*Michael Asti-Rose is a filmmaker, writer, publisher and lecturer whose comedy **Silent Movie** received the Etrog Special Jury Award in 1975. At present he is completing editing of **The Voyage of the Nylund** which was shot during a year-long voyage on a 54' schooner in the vicinity of England and France.*

Video-tape itself inhibits the process. But Don Elder is not letting classic studio techniques get in the way of his intention to defeat the machine's predisposition to choose its own people and its own subjects: in fact, tape is used much like film, and each show, which a lesser person would insist on being shot live for tape, is hours in VTR editing.

The studio atmosphere also depresses the bouncy spontaneity that appears on the T.V. monitors in the control booth *in between* tapings. When the children get up from their assigned groupings, which all too often resemble the year-book photograph, one longs to hear the fiat "roll tape!" from someone higher up. There is a stasis in the Camera 1, Camera 2, Camera 3 set-up. In one taping I observed technicians in the studio who despaired of getting a simple foreground shot framed between the shoulders of two youngsters. It makes one hope that the studio heads who approved the concept of **For Kids Only** will let things rip and allow the natural anarchy of children to repossess VTR cameras from the unions who stick to their NABET doctrine of text-book formulas long since bankrupt by porta-pak technology and the nimbleness of cord-less film cameras. The fact is that the accidental images between takes are the effective images that **For Kids Only** should be striving for – one might object, as Chaplin once did after viewing an appallingly bad set of rushes, "All the great moments were between the frames!"

Perhaps what is needed within the studio environment is the equivalent of the Hollywood script doctor, a professionally astute para-medic who urgently prods the productions, pointing it in directions that the production team are unaware of because they are too close to the product. Here are some notes for the sort of alternatives that the production team might have considered for a particular show taped in November:

Over Rehearsal

The guest is a snake expert, and when he produces his snakes in the final, televised version, where is the reaction? By the time this has been rehearsed two or three times the kids are used to the snakes, which kills the key element of "Ooooh!"

Punchy Out-Cues

The item should go out with a punchy audio "button": for instance, one or two of the kids make hissing sounds and all the others leave the set in a stampede so that only the guest and one blasé child are left. As it is, the item comes to a non-conclusion and we are left hanging.

Movement

In the book review no use is made of the book itself. When the child host says, "I think I might read that book myself," he could take hold of it and flip through it. Movement like this should accompany spoken material throughout.

Transition

Links between one item and the next are weak in places. Camera pull-back from book review to kids tossing a soccer ball back and forth could set up the next item on Pelé with stronger continuity.

Formula Interviews

Preconceptions that kids listen to learn in interviews with adults may have to be offset by the kids' own comments and opinions. The kids are in danger of sounding like it is only questions that are expected of them – where are their own ad-libbed opinions and views that would keep the interviews moving along?

Exhaustion

Rigid faces and bodies of children could be loosened up more between takes — or just before takes with isometric exercises and comic relief from the floor.

To deal with some of these problems, executive producer Don Elder has brought in a "kid's coach," David Harris, officially designated Creative Consultant, who has a writing, teaching and acting background. His job is primarily to prime the youngsters on set and to coordinate the ideas that they spawn in the editorial boards.

"We found that kids could talk for half-an-hour on a topic," says Harris, who was amazed at how open and curious and generally aware about life kids are today. "It is a nightmare to follow up all the things they want to do."

He describes the making of a 15 minute item on Louis Riel which was researched and written by kids. The two prosecuting kids presented their own case — and the child judge and jury weighed the case.

On the basis of all research, Riel was found "Not guilty."

"You see kids on the street and think of them as selfish," says Harris. "But not so. In one math quiz a boy found it hard to add and started to cry. The other boys rallied around to give advice, saying, 'It's O.K.' They seem to possess a social awareness and generosity that one wouldn't expect, which is reassuring."

As a result of his keen interest in the kids and his creative role in the studio of keeping their minds on the show, David Harris' hulking back fills the monitors and often harries the switcher. The cry, "Get Harris off camera!" becomes a virtual substitute for, "All quiet in the studio!" Harris' real love is

location filming, however. He expresses excitement about film items like the one done recently on dolphins, at the end of which the kids jump into the water and one of them is pushed to shore by a dolphin. "We had a kid *outside* at the top of the CN Tower talking to window-washers. The kids are always game," he enthuses.

The fun, yes. But do the kids want a serious show? "They are dying for information, whether it has to do with sports, science or animals," says Carol Burnit Fripp. "They want power... and they know that adults have power because of what they know."

Children's programing wants power too. "What we would like," says Ms. Fripp, "is prime time, or a 5:00 o'clock Sunday afternoon slot. I don't see why there isn't a show like this on prime time."

John Kennedy, outgoing head of Children's Television at the CBC, describes the dilemma facing programmers who want to see this move to "narrowcasting," rather than the broad output of derivative schlock. "The CBC is given money and mandate to produce something — but the fact that our product doesn't match American sit-com or advertiser's serial standards is a problem that I haven't chosen to go head to head on. If I say, 'I can't make **Six Million Dollar Man**,' I can at least go after something that is accessible to children, that they can really feel is made in response to them, that they can write into and get an answer, while the bionic thing can be seen to be merely canned. The philosophy is alternative programing, the best possible we can do."

Carol Burtin Fripp is more certain than ever that this sort of change in attitude is necessary: "I have an inherent distrust of the machine — I think it's interaction that really counts." She describes her first experiences of using film in education in connection with the BBC, "We turned off the lights and the kids switched off. It has to be a challenge, it has to be made into a puzzle, you have to really give kids something to watch for — you have to begin it and end it."

The kids have been encouraged to develop their own games on **For Kids Only**, and have invented frenzied math rallies, relay races on addition using two teams of four, the multiple clue game "sportsense," and a cross-country treasure hunt that is designed to span three weeks of shows.

And what do the kids themselves say? Between takes they rarely stop talking and even during taping Don Elder has O.K.'d a murmuring of infant voices in the background, saying lines like, "Those snakes are so big — what do they eat?"

"Small children around 12-years-old," is the reply.

"Oh good, I'm only 11," comes the quick retort.

Jeremy, one of the few who have done film work before, has found T.V. land illuminating: "I used to think Mr. Dressup was done in a real house!" He is highly self-critical, confessing. "I always blow my lines," unaware that no one else has noticed.

Fiona is dismayed, "When I go in front of the T.V. camera my voice seems to change." Strange.

"All these lights," moans Anne, adding, "I like watching myself on T.V."

The studio is quieter, ready for a take. David Harris steps out of shot. The kids turn on David Frost and Barbara Walters faces with practiced casualness. The camera dollies in on a Pakistani-Canadian. "Hello — and welcome to **For Kids Only**, the show for kids by kids..."

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CCFM membership is \$10 annually and includes subscription to this newsletter. We gratefully acknowledge the assistance of the Canada Council and the Ontario Arts Council.

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TORONTO, ONTARIO

MAY, 1979

Annual General Meeting

Over the years, the CCFM Annual General Meeting has gotten longer and longer because the amount of business to be conducted continues to grow. Therefore, the Executive Committee has decided that this year the AGM will meet on two separate occasions. We hope this will increase contact with our constituency and allow greater dialogue at the meetings.

The first meeting will be relatively informal and will concentrate on the future of the industry and CCFM's role. It will be held on Sunday, May 27, 1979, at 2 pm, in Room N201, OISE, 252 Bloor St., W., (at the St. George subway station), Toronto. Memberships will be available at the door. The second meeting will be held in September, 1979, and will include other business such as the election of a new Executive Committee.

1978-79 EXECUTIVE COMMITTEE

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Patrick Spence	[Vice-Chair.]
-Thomas	
Penelope Hynam	[Sec-Treas]
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Natalie Edwards	
Anne Frank	
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Jerry McNabb	<i>Canadian Filmmakers Distribution Centre</i>
Monty Montgomery	<i>IATSE 873 [technicians]</i>
Ken Post	<i>Canadian Society of Cinematographers</i>
Patricia Robertson	<i>British Columbia Film Industry Ass.</i>
Ken Steel	<i>NABET</i>
Bob Verrall	<i>SCCT-ONF [National Film Board union]</i>

An Election Review of Federal Film Policies

Traditionally, cultural issues have been left by default to the Liberals. The two opposition critics, Cyril Symes for the NDP and David MacDonald of the Conservatives, deserve credit for changing that backward tradition. For the first time in living memory, not only are cultural issues being taken more seriously, but each of the three parties actually have a film policy.

The opposition policies generally follow the ideological thrust of their parties. However, being in opposition allows these critics the freedom to present wide-ranging and fairly complete plans. The Liberal position has been more incremental and *ad hoc*. We hope that the following summaries of each policy will be useful.

The Conservative Policy

David MacDonald released a discussion paper on the film industry in Canada and backed that up with a major speech in the House of Commons on November 24, 1978. The themes developed in these documents included the need to reduce and consolidate bureaucracy; support private enterprise through incentives; improve the responsiveness of cultural institutions; and, especially, regionalize those institutions. In fact, regionalization would seem to be the major cultural priority of a Conservative government.

In his film policy, David MacDonald states two main objectives. The cultural objective is "to help us appreciate the 'harmony in diversity' of Canadian nationhood" and "assist our film industry in developing as an important medium of cultural dialogue and individual expression for all Canadians". The commercial objective is to "assist the Canadian film industry in becoming commercially viable on a world scale while guaranteeing its cultural integrity".

Continued on page 6

Editorial

On April 11th last year, John Roberts told the Standing Committee that "It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop the market for Canadian material".

The system Mr. Roberts described as "not acceptable" last year has not changed. Curiously, the Secretary of State's film policy update which is printed in this issue of CCFM News completely ignores the market problems he railed against so forcefully before.

It is clear from Mr. Roberts' last two film policy statements that he has come to accept the unacceptable system he wanted to change when he became Secretary of State. It is not surprising to see another Minister lose his reforming zeal. It is sad.

FILM POLICY UPDATE

by The Hon. John Roberts, Secretary of State

A year ago I presented to the House of Commons' Standing Committee on Broadcasting, Film, and Assistance to the Arts the federal government's revised film policy for the support of films.

I promised then that I would report in a year's time on the progress we were making in meeting our film policy objectives. I would like to make that report today.

The Feature Film Industry

The Government's film policy is based on the belief that a healthy commercial sector is an essential condition to a successful feature industry. We believe that Canada has the necessary creative talents to make films that will be popular and successful, not only in Canada but also in international markets. Given the high cost of making feature films, success in markets outside Canada is in most cases essential if a Canadian film is to be commercially profitable. The expansion of the activities of the CFDC to meet the industry's changing needs and the continuing positive impact of the 100% Capital Cost Allowance has created a climate of growth for the industry. This growth is providing more opportunities than ever before to our filmmakers and more Canadian features of all types and for all tastes.

It is too early for a definitive judgement of the popular and commercial success of the films made during the recent surge of activity. Preliminary results, however, are encouraging. The past twelve months have been a year of tremendous growth for Canada's feature film industry. In the 1978-79 fiscal year, a total of \$76 million was invested in the production of feature films. The CFDC advanced \$7.8 million towards production during this time which resulted in some \$46 million worth of production. Thirty million dollars worth of feature production was produced without CFDC assistance. \$1.2 million of the total amount advanced by the CFDC went towards Quebec productions which had a combined budget of some \$7.5 million. Among the recently completed Quebec productions are *Thetford au milieu de notre vie*, *Eclair au chocolat*, and *L'hiver bleu*.

Approximately thirty feature films were completed during 1978-79 and several of them have been picked up or are currently being considered for distribution in the United States by American majors and major independent American

distributors, among them: *Murder by Decree*, *In Praise of Older Women*, *Agency*, *The Brood*, *Meatballs*, *City on Fire*, *Wild Horse Hank*, *A Man Called Intrepid*, *Running*, and *Old Fishhawk*.

1979 will really be the first year that Canadians will produce a significant number of films of international commercial standard and the outlook for them is very promising. The industry's recent progress stems from many factors, not the least of which are the CFDC's expanded financing, script development, and promotion activities. Other factors include the emergence of a group of strong, creative producers, the development of new sources of financing through public offerings by recognized brokerage firms, the 100% Capital Cost Allowance, and Canada's co-production treaties with Britain, France, Italy, West Germany, and Israel.

It has sometimes been said that one result of the industry's desire for success in the international market has been that fewer films are being made about the Canadian experience. But there are many Canadian filmmakers who believe, as I do, that a well-made film about the Canadian experience can be successful in the international market. The CFDC is currently involved in the support and development of a variety of films that deal with Canadian themes. Let me list some of them: *The Falcon and the Ballerina*, the writer is Jack Darcus, the story is a vehicle for Karen Kain and the National Ballet; *Bond of Fear*, written by Peter Rowe, is about the B.C. prison riot that led to the death of Mary Steinhouse; *Surfacing*, written by Nika Rylski, based on the popular novel by Margaret Atwood; *Child of the Holocaust*, by Jack Kuper; *Long Lance*, written by Allan King, is based on the novel about a Canadian western hero; *Naples 44*, written by Martyn Burke, a story about Canadian soldiers in Italy after the war; *Riddler*, written by Jack Gray, is a Canadian political thriller; *Eve*, written by Chuck Israel, based on a Canadian novel set in Montreal and involves conflict between two cultures; *Bill Miner*, written by Donald Brittain, is a story based on a Canadian hero; *Snow Lark*, written by Robin Spry, based on a popular novel dealing with English-French relations; *The Diviners*, written by Venable Herndon, based on the popular novel by Margaret Laurence.

The Role of the National Film Board

The film policy was also designed to improve relationships between the National Film Board and the private sector and to encourage a gradually larger share of government filmmaking going to the private sector.

For the first time action has been undertaken to improve NFB tendering procedures and to direct the Film Board to contract out more sponsored productions and more regular productions. There have been some difficulties in implementing those policies, largely because of the cuts which were imposed by the restraint program of the National Film Board. Nevertheless, I believe we are on the right track in implementing this policy and discussions are continuing between the National Film Board and the private sector to help in meeting our objectives.

During the past twelve months the National Film Board has awarded or assigned \$2,164,829 or 54.2% of sponsored film volume to the private sector.

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May, 1979

The Clyne Report: A Very Positive Step Forward

The Clyne Report was released last month following a leak to several newspapers about its contents. The 98 page report titled, *Telecommunications and Canada* is the result of three months' work by a group of eight prominent Canadians appointed by Communications Minister Jeanne Sauvé. Thus, J.V. Clyne, Guy Fournier, Carl Begie, Robert Fulford, Beland Honderich, Dianne Narvik, Alphonse Ouimet, and Lloyd Shaw became the "Consultative Committee on the Implications of Telecommunications for Canadian Sovereignty". Broadcasting expert Henry Hindley was a key member of their staff.

Given that broad mandate, and the time available, and the non-expert background of most of the Committee members, they did an amazing job. All things considered, the Clyne Report is a very positive addition to the broadcasting and telecommunications debate, although it is certainly not the final word.

The report can be divided into three general areas: first

are the recommendations which affect program production; second are the areas which affect delivery systems or telecommunications per se; and third are the issues dealing with the electronics manufacturing industry.

The recommendations on program related items are very good overall, but there are some weaknesses. It is long past due that the CBC is recognized for the essential national institution that it is. Clyne did not equivocate:

"The broadcasting services provided by the CBC are the main national instruments for the preservation of Canadian social and cultural sovereignty and should be recognized as such. The CBC should be afforded whatever means may be required to reinforce its function in that regard."

Beyond that extremely important statement, the Committee seemed at a loss to make further recommendations about the CBC. They suggested a task force under the Inquiries Act look into the CBC and make recommendations regarding management, programming, and funding policies. This recommendation is weak because it doesn't include the private broadcasters.

The Committee recognizes that the private broadcasters are not doing a good enough job, but they do not deal with the structural causes for this failure. The structural problems of private broadcasting in Canada certainly justify a task force inquiry and Clyne misses that boat.

However, four recommendations affect the private broadcasters: Clyne wants the new Act, Bill C-16, amended to require a higher level of programming performance from the private sector; he wants the CRTC to introduce a Canadian content system that encourages quality without giving up the concept of minimum quantity; he wants the CRTC to establish classes of broadcasting licenses with a minimum percentage of revenue for each class devoted to programming; and he wants tax incentives or rebates to encourage more advertising on Canadian programs. These are all extremely good ideas.

The committee sees two additional sources of program revenue. The first is the cable industry which Clyne wants to tap for funds without turning over programming decisions to them. He wants some of the revenues from cable subscription fees to be turned over to a production fund which would be administered by the CFDC or a similar public agency. This is CCFM's basic "Pay-TV" recommendation.

The next source of program revenue is Pay-TV. Clyne wants a pay-per-program system provided by licensed program undertakings (meaning not carriers such as the cable companies) with appropriate Canadian content rules. He wants a levy on Pay-TV profits to go into Canadian programming. These recommendations are basically good, but there are some serious shortcomings.

Clyne has been sucked into the vision of television minorities being satisfied by Pay-TV with programs on chess or opera or other minority subjects made economically possible. The evidence to date does not support this view because people seem to want mass programming even when minority programming is available. Pay-per-program systems in the U.S. confirm this reality. Finally, pay-per-program requires an enormous investment in hardware which should be going first into Canadian software. They also slipped by

continued on next page

CCFM NEWS 3



NFB 40th Anniversary Stamp

The CCFM decided to celebrate the NFB's fortieth anniversary by promoting a commemorative stamp of John Grierson— founder of the Board and patron saint of the documentary movement. The NFB had a design ready and the Secretary of State was an enthusiastic supporter of the idea.

However, the Postmaster-General said he had all the stamps he needed for 1979. Maybe a Grierson stamp will come out to celebrate the 41st anniversary — after the value has been raised above the optimistic fifteen cents placed on this drawing.

Meanwhile, the Board is forced to live with a drastic budget cut that has filmmakers answering the phones. Luckily there is a solution in sight. The head of Encyclopedia Britannica, the American communications conglomerate, has offered to buy the National Film Board should the government ever decide to sell. The offer included the film library, distribution network, and production operation. □

May, 1979



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suggesting a levy on profits instead of a levy on revenue. The Committee expects to see pay-per-program in two or three years.

The Committee dealt extensively with the problem of American channels on Canadian cable systems, or transplants as they called them. In this area the Committee had difficulty reaching unanimous decisions. They agreed that the transplants were unfair to Canadian stations because Canadian stations had bought the Canadian right to U.S. programs carried on the transplanted stations which both fragmented the market and reduced advertising revenues in Canada by carrying "spillover" ads.

Having agreed that the U.S. transplants were unfair and destructive, the Committee had difficulty in finding solutions. However, a majority of the Committee wanted Canadian stations to have exclusive rights to U.S. programs that they purchase. This would mean that the program carried on the U.S. channel would be blacked out and would be seen only on the Canadian channel. A majority also wanted the CRTC to limit the carriage of American channels to four and continue to insist that cable companies give priority to Canadian channels.

These majority opinions seem eminently sensible. They would allow Canadians to see just about everything the Americans can produce for television, but they would limit the number of time slots that "Laverne and Shirley" would be available. This is a small sacrifice to help shore up the Canadian broadcasting industry— including program production.

In the long run, the only workable solution is to produce Canadian programming of high enough quality that Canadians will choose to watch it over the American

alternatives. This will mean spending hundreds of millions rather than tens of millions on Canadian programs. The Clyne Committee pointed to a number of revenue sources besides the Treasury including levies on private broadcasting revenue, cable revenue, and Pay-TV profits. They also suggested incentives for advertisers, points for quality Canadian content, and reduction of competition from U.S. stations on cable. Taken together these are sensible ideas which are desperately needed and the Clyne Committee can be congratulated for putting them together.

In the other areas of the Committee's work — telecommunications, computers, microchips, and the manufacturing industry — the Report sounds a very strong alarm which is all the more noticeable because little information on these problems has seeped into the public consciousness. The final paragraph of the Report is, again, quite clear:

"We conclude our work, therefore, not with another recommendation but with the exhortation: with all the force at our command, we urge the Government of Canada to take immediate action to alert the people of Canada to the perilous position of their collective sovereignty that has resulted from the new technology of telecommunications and informatics; and we urge the Government of Canada and the governments of the provinces to take immediate action to establish a rational structure for telecommunications in Canada as a defence against the further loss of sovereignty in all its economic, social, cultural, and political aspects."

The Clyne Report is an excellent base for this crucial debate on the very real crisis of Canada's communications system, that is, Canada's future. □

Some Election Questions For Your Local Candidates

(1) Priority of Cultural Support

Over the last ten years, federal expenditures on culture have remained a static 1.6% of the federal budget. Is this enough? Should the cultural industries have a greater priority?

(2) Public Agencies

The public agencies were severely hurt by the precipitous budget cutback last fall. The cuts to the NFB and the CBC, for example, have had a significant negative impact on employment in the private sector. What role does your party see for each major agency listed below? What, if any, changes should be made? Should the present levels of support be increased?

Agency	Estimates*	
	1978-79	1979-80
Canada Council	\$39,352,000	\$39,116,000
National Arts Centre	10,367,000	10,334,000
Canadian Film Development Corp	3,448,000	4,078,000
National Film Board	34,263,000	30,406,000
National Museums of Canada	52,671,390	46,063,927
C.B.C.	541,900,000	522,400,000

*Source: Estimates for the Fiscal Year ending March 31, 1980

(3) Feature Film Market

On April 11, 1978, Secretary of State John Roberts said that in 1975 Canadian films earned \$3 million from Canada's box office total of \$240 million. Screen time for Canadian films has only been about 4% over the years. He added: "It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop a market for Canadian material..." Is this an acceptable market share for Canadian movies? If not, what would your party do about it (or what has your party done about it)?

(4) Broadcasting

The Clyne Report has said that the CBC's services "are the main national instruments for the preservation of Canadian social and cultural sovereignty and should be recognized as such. The CBC should be afforded whatever means may be required to reinforce its function in that regard."

Do you agree or disagree with this statement? Should the CBC be properly funded? If not, should it be disbanded? What will the future hold for the CBC under your Government?

In English-Canada, more than 70% of the prime time audience is watching foreign television programming (Clyne Report, p. 37).

Is this a problem? If it is, what would your party do to solve it? If the solution means raising and spending more money to increase the quality of Canadian programs, would your party do this? Clyne has recommended a levy on cable television revenues, broadcasting revenues, and Pay-TV profits to support production. Do you agree or disagree with these measures? What other ways would you suggest to support quality Canadian programs? ☐

May, 1979

Special Election Issue

This is a special election issue of the CCFM newsletter geared to provide information and analysis that is useful and relevant to the program production industry during the current election campaign. CCFM maintains a non-partisan position on the three parties although we do have opinions about their policies.

We want this election issue of CCFM News to be made as widely available to the film community as possible. For that reason, we have paid to have it included as an insert in the current issue of Cinema Canada as well as mailed to CCFM members.

The Cinema Canada insert is eight pages devoted to the forthcoming election. CCFM members will receive a slightly different edition that includes two pages of additional material.

If you wish to subscribe to CCFM News during the upcoming year, send \$10 with your name and address to: CCFM News, Box 1003, Station A, Toronto, Ontario

WHAT WAS SAID:

P.M. Backs Culture At Juno Awards

Toronto, March 21, 1979

"The cultural industries are the ones in which Canadians engage themselves the most of any other activity. The cultural industries are bigger than steel in Canada, they're bigger than pulp and paper. Some six billion dollars a year. It's a big industry. And we have to remember that — we the outsiders, we the government, we the onlookers—that if an artist creates and performs for himself or herself, he's also up against industrial competition. In Hollywood, in New York, in Europe and other parts of the world. And that's why it's not anymore possible for any country to be without a cultural policy than it is to be without an industrial policy.

I like to think that the people of Canada.....are aware of that. And the people they elect are aware of that too. Because it's extraordinarily important that a policy be set up to make sure that the artist is not overwhelmed by the industry. And that the artist in a small country has an equal chance with the artist in a large country — no matter the industrial power of that country.

....We realise that they are more than the contributors of an industry which is big business. We realise that they also express first their own soul, their own feelings, their own interior strength.... But also they sing the song of Canada — they sing from the heart of Canada — they sing from the feelings of Canada. And for this reason they deserve our support. It wasn't always this way. I hope it will become increasingly so and that government at all levels — federal, provincial, and municipal — will take this industrial reality into account." ☐

Film Policy Review

Continued from page 1

These objectives will be carried out under three agencies. First, there will be a Film Advisory Council drawn from the various segments of the industry to advise on film policy and oversee the regular five-year "sunset law" review of all programs and agencies. Its work would be carried out by a Secretariat.

Secondly, the Canadian Film Development Corporation would continue to encourage the film industry— especially the small and medium sized business sector. The role of the government will be to ensure the fair operation of the free market and its prime policy tools will be the tax laws, the new Competition Act, as well as the CFDC. The CFDC will offer particular assistance in the investment, pre-production, and promotion of Canadian feature films. It will also operate a Canadian Film Export Agency to help market Canadian films abroad.

Thirdly, non-commercial filmmaking will be encouraged through the National Film Board, as well as the tax laws. The NFB will be taken out of active competition with the private sector and it will be heavily decentralized. Each region will have a major production capability and decision making authority (which will include CBC facilities also). The NFB will develop national film schools in regional centres in cooperation with existing educational institutions. NFB non-commercial distribution will be expanded and it will assist private filmmakers in sub-titling their films in French and English.

The capital cost allowance will be retained, but the definition of a Canadian film will be tightened. The production company, copyright, and domestic distribution would have to be in Canadian hands. Also, the executive producer, line producer, and director would have to be Canadian and no more than two actors could be non-Canadian.

The 100% tax write-off would be extended to exhibitors who could deduct the net box office receipts from Canadian feature films. Remittances of foreign film rentals abroad would be taxed at 25%, up from the current withholding tax of 15%. Finally, if the distribution and exhibition of Canadian feature films has not opened up significantly within three years, the Secretary of State will be prepared to take contingency measures which may include a levy on foreign films, amendments to tariff schedules, and a joint federal-provincial initiative on screen quotas.

A number of these points were reiterated by Mr. MacDonald in the House of Commons on November 24, 1978 in a cultural policy speech. The Conservative critic pointed out that the Canadian market share in records, books, and films is only 8% and his goal will be to increase that share to 20%. He would expand the capital cost allowance to the publishing and recording industries and provide federal guarantees on loans to Canadian firms producing or distributing Canadian films, records, or books. He would also temporarily extend Ontario's "Halfback" program nationally for losing Loto tickets.

Mr. MacDonald also said: "Some fly-by-night operators have moved in and out quickly to exploit our celluloid tax shelters. More seriously, the administration of the film investment allowance has undermined the independence of our fledgling, indigenous film industry. There exists a serious danger this infant industry will become a ward of the Hollywood majors, thus defeating the purpose of creating a

genuine Canadian industry".

The New Democratic Policy

NDP cultural critic Cyril Symes announced his film policy at a lunch hosted by CCFM on March 15, 1979. He said a New Democratic government would spend at least \$14 million yearly on the Canadian film industry with half being raised through a 10% levy applied against rentals of foreign films and the remainder from general revenues.

"Before Canadians can enjoy that greater expression of Canadian identity," Mr. Symes said, "there must be a clearer definition of the role and responsibility of government towards the arts. The reaction of the present federal government to budget deficits has been to label culture as a frill, to be brutally abandoned in periods of austerity. No industry can grow with that lack of support....

"The ills of the Canadian film industry are symptomatic of the basic structural weaknesses of the Canadian economy. Canadian films are forced to compete on an unequal basis in a market already dominated by an American product. ...Foreign control of the Canadian film market is so dominant that without significant government initiatives our indigenous film industry cannot hope to compete."

The major NDP policies include a quota for Canadian films within two years in cooperation with the provinces. The quota would start at 10% and rise to 25% in ten years for Canadian features and 50% rising to 75% for Canadian shorts.

A levy would be assessed against all non-Canadian feature films which would be collected by a 10% increase in the withholding tax for foreign film rentals. In addition, a surtax would be collected on foreign films which gross over \$1 million at the box office.

There would be dramatic changes in the exhibition system with consideration given to purchasing a major theatre chain; guaranteed loans and tax credits would be given to independent Canadian theatres which show a substantial number of Canadian films; and subsidies would be provided to alternate exhibition facilities such as film societies and film co-operatives.

The 100% tax write-off would be retained, but the definition of a Canadian film would be tightened. The film must be financially controlled by Canadians and all producers must be Canadian. At most, only the director or writer or two acting leads can be non-Canadian (for example, if there are two foreign actors, the director and writer must be Canadian or if the director is foreign then the writer and all the actors must be Canadian).

The CFDC would be strengthened with additional funding and administration of the levy. It would also take a more active role in helping to market Canadian films abroad. Both the public and private television networks would be required to show more Canadian films and develop plans to support the independent film industry (through the CRTC). The NFB would be continued in its present role and special assistance would be made to independent filmmakers producing educational films.

Finally, Symes, like MacDonald, is concerned about the takeover of Canadian production by foreign interests. The NDP critic "warned that government policy has allowed tax shelters without requiring significant benefits to Canadians, and in effect has provided subsidies to American and European film production."

Continued on next page.

May, 1979

The Liberal Policy

Secretary of State John Roberts developed a strong film policy which he was unable to get through Cabinet in the winter of 1977-78. His major film policy statement to date remains his speech to the Standing Committee on Broadcasting, Films, and Assistance to the Arts on April 11, 1978. The Minister perhaps best described this speech when he told the Standing Committee: "My approach is pragmatic...I have felt that what is needed is not a massive renovation but a jiggling of the present institutions to provide an even more effective context for growth."

The federal agencies were a major focus of Mr. Roberts' policy. The National Film Board was to use the private sector more frequently. The NFB's sponsored film program was to remain at 50% of dollar volume going to the private sector up to \$4 million and 75% of the volume in excess of \$4 million.

Mr. Roberts said that the CBC would increase its use of films from the private sector and Al Johnson agreed to review the number of co-productions with private producers. The CFDC would be given an extra \$1 million, some of which would be made for-for-TV features.

Mr. Roberts said he would raise with the Council of Ministers of Education the problem of foreign domination of the educational market. He planned to develop a subsidy program to encourage Canadian production of educational materials.

The Secretary of State pointed out some of the problems which Canadian films face in the Canadian marketplace. He said: "A continuing concern to me is the degree to which the revenues generated at the box office in Canada are drained out of Canada and contribute very little to the financing of Canadian productions. ...It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop a market for Canadian material. It is discouraging as well that so little has been done by international distributors to show Canadian films abroad."

The solutions Mr. Roberts announced were to exhort the American distributors to do a better job within one year. His press release said he: "urged the ... Motion Picture Association of America to take steps immediately to stimulate investment in Canadian feature films by their members. He said he would be following closely and assessing their response over the next 12 months."

"He said he has discussed the distribution problem with U.S. distributors and he expects them to find methods to provide better distribution of Canadian films at home and abroad. He assured the Committee that the distributors' response to this and the question of financing, will be studied with considerable attention over the next 12 months."

"The Minister also revealed his intention to renegotiate an improved voluntary quota for the exhibition of Canadian films to ensure better access to our cinemas. Film co-production agreements will also be examined over the next year by the Secretary of State to determine if their potential is being fully realized."

[See *Film Policy Update* on page 2]

A Brief Analysis

The aspects of the Minister's policy which were under his control, namely the support of the private sector by the
May, 1979

federal agencies, were undercut by the budget cutbacks announced last fall. The NFB was severely hurt and the CBC only slightly less so. As a result there is less money in those agencies to buy, rather than make. The CFDC budget went up, but only by \$600,000 rather than the \$1 million the Minister had anticipated. Furthermore, the Government will generally have less sponsored work as each department looks harder at its publicity and promotion budget.

Secretary of State John Roberts is also in a double bind with his exhortation to the American companies to invest in, and distribute, Canadian films. That goal would obviously lead to a branch plant film industry and the spectre of the Canadian tax write-off being used by Hollywood to subsidize its films (with *minimum* Canadian content of course). Both the opposition critics are strongly on record against a branch plant industry and, of course, the Secretary of State doesn't want that either. Unfortunately, his failure to get his original policy through Cabinet has forced him to fall back on the traditional pleading with the American industry to do something nice. They are doing something, but there will be a price to pay and, as usual, it will be high.

The Conservative film policy is probably the most radical of any policy announced, or unannounced, to date. It is radical because it would dramatically overhaul the public agencies, while it would tend to leave the private sector (including the American companies) alone except for tax incentives or strict use of the new Competitions Act. The public sector would be used to compensate for the structural problems of the private sector, but David MacDonald sees those problems primarily in terms of regionalization.

His film policy would drastically decentralize the CBC and the NFB to help develop major regional production centres while attempting to cut back or consolidate their bureaucracies. On the surface these are contradictory objectives. Also, the country may not be populous enough to support five or six *major* production centres, with or without *major* financial increases.

Another apparent difficulty is Mr. MacDonald's strong reliance on tax incentives to deal with the dominant market control exercised by the American companies. The record would suggest that tougher medicine is needed. Also, while there is no doubt that Mr. MacDonald's commitment to Canada's indigenous cultural industries is very strong, there is a real question about such a commitment from a Conservative cabinet (just as there is with the Liberal cabinet that rejected Roberts' original film policy).

While the Conservative policy radically overhauls the public sector, the New Democratic policy radically overhauls the private sector — especially exhibition and distribution. There might be some question of the efficacy of purchasing a theatre chain as opposed to legislating its behaviour, and the policy deals with some areas beyond its jurisdiction such as theatre quotas, but the thrust of this policy cannot be faulted.

Only the New Democratic Party comes out solidly for a levy which has been the major policy goal of the CCFM over the years. The NDP also agrees there are structural problems in the marketplace which need legislated solutions aimed at breaking American domination. Unlike the other parties, the NDP doesn't aim its main policy guns at the public agencies which are certainly not the major obstacles to the development of the Canadian film industry.

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Film Policy Update

Continued from page 2

I will, in the next few weeks be receiving three reports from the Board — one which deals with distribution of Canadian audio-visual materials, another looking at ways in which the Board can redirect its expenditures on goods and

services so as to increase the proportion spent on contracting or commissioning complete film projects from private companies, and the third detailing the breakdown on a fiscal year basis of all National Film Board expenditures in the private sector.

I will be taking steps to ensure that all government departments and agencies adhere to the requirement outlined in the Film Act to channel their demands for film production through the National Film Board — which should result in a greater volume of work for the Film Board and for the private sector. My departmental officials have been doing preliminary research looking at a proposal to establish a subsidy program for producers of Canadian audio-visual material. In cooperation with the National Film Board, my officials have also done preliminary research in the area of educational films, looking at ways to remedy domination of foreign audio-visual materials in Canadian classrooms.

The Canadian Broadcasting Corporation and Film Policy.

I noted last year that I would urge the CBC to review its "make or buy" policy to increase its purchasing from the private sector. Most of the action taken over the last year has been in the form of increased co-production activity. Three excellent productions made by the CBC and the private sector recently are: *Crossbar*, *One Night Stand*, and *Riel*.

CBC President Al Johnson will be meeting with all major industry groups, both French and English speaking, and assures me he is confident that further concrete progress will be possible as a result of these meetings.

I will be continuing to monitor developments in the industry to see if further steps are warranted, but at the moment the evidence of the past year suggests that our programs are working successfully towards the objectives I set out a year ago. □

Film Policy Review

Continued from page 7

All three parties would maintain the 100% capital cost allowance while the two opposition parties would significantly strengthen the definition of a Canadian film. CCFM supports both of these parties in their desire to make sure the tax benefits really benefit the Canadian film industry and not con artists or foreign companies. All three parties agree that the purpose of the Canadian film industry must be, at root, cultural as well as commercial. Therefore a branch plant industry is irrelevant in the long run. Again, CCFM strongly supports this position.

Finally, public policy issues are organic. They are constantly developing and changing. They are a guide to each party's thinking, rather than create a monument which is immutable. Policy can be changed, but not necessarily for the better.

It is important that everyone working in the cultural industries make their voice heard as loudly as possible at election time if we are to be listened to after the election. Ask questions and make culture an issue in your riding. Once you decide which party to support, use every opportunity possible to manifest that support from letters to the editor of your newspaper to lawn signs to the ballot box. Your voice counts, but only if it is heard. □

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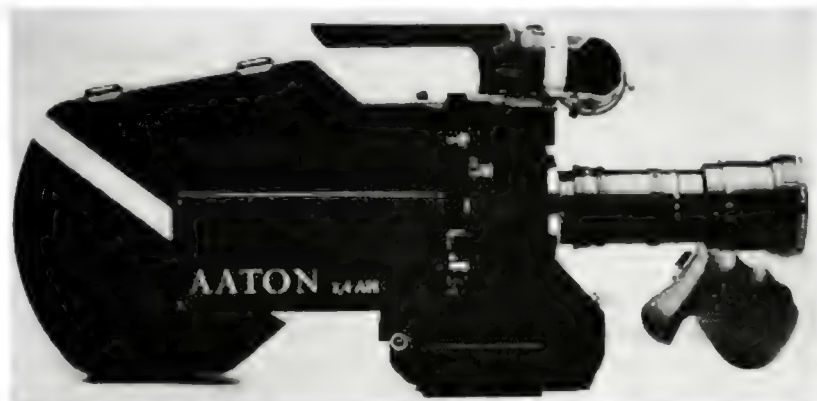
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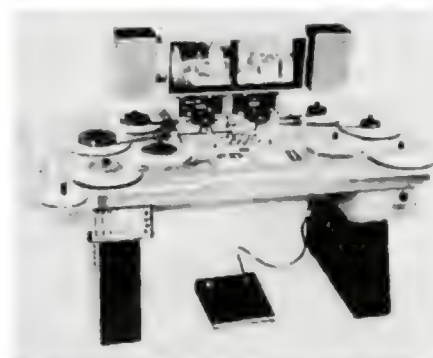


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VIDICON CAMERAS FOR TELECINE SERVICE

Most telecine chains in broadcasting stations utilize vidicon cameras for generating color video signals from films and slides. A color telecine camera consists in reality of three separate camera units, each fitted with a vidicon tube, to produce separate red, green and blue signal outputs. These units are located on adjustable mountings in a common enclosure containing also the filter and mirror or prism assemblies for color separation. Surrounding each tube are sets of alignment, focus and deflection coils to control the scanning action of the electron beam.

The optical system in a telecine chain is quite complex. Two factors complicating the design are the long optical path between the projector gates and face plates of the vidicon tubes — 30 to 40 ins. or more in some layouts — and the small size of the useful photo-area in the vidicon tubes. To achieve a magnification ratio of approximately 1:1 for 16mm. film images, a common practise is to utilize a large field lens at the entrance port of the camera. The film and slide projectors produce aerial images at the plane of the field lens, and these images are then focused sharply at the face plates of the vidicon tubes. The light beam entering the camera from a projector is split into red, green and blue components by dichroic filters, and these three colored beams are then reflected off front-surfaced mirrors to the corresponding vidicon tubes.

Color Registration

The scanning patterns produced in the vidicon tubes must be exactly the same size and shape, and must be exactly registered at the camera output to give television pictures free from color-fringes. This is an additive system in which red, green and blue images are superimposed to produce all the other colors of which the system is capable. The Society of Motion Picture and Television Engineers makes available several test patterns in 35 and 16mm. film and 2x2" slide formats for the alignment of telecine equipment. Among these is a

deflection linearity pattern. This pattern is utilized together with an electronically generated grating to obtain exactly matching images from the three vidicon tubes.

2. Camera-Type Telecines

By far the most popular method for reproducing films and slides in North American television is the multiplexed camera-type telecine chain. Usually, telecine chains consist of two 16 mm. projectors and a slide projector optically multiplexed to a television camera. As a rule, the film projectors are mounted at right angles to the right and left of the multiplexer, while the slide projector "looks" directly through the optical system into the camera. Moveable mirrors in the multiplexer can be shifted by remote control from a production coordinating studio, directing the light beam from any one of the projectors into the camera. These telecine facilities are designed to give continuous uninterrupted output over long periods of time.

In one quite common multiplexer model two mirrors 90 degrees apart are mounted on a vertical shaft and driven by air pistons. With film running in both projectors and the mirrors set to direct the light beam from one of the projectors into the camera, depressing the remote control button for the other projector shifts the mirror assembly in a fraction of a second to its new position. This cuts off the light from the first projector and directs the light beam from the other projector into the camera, producing an effect similar to a straight cut (splice) between two scenes. When a third button is pressed the mirror assembly shifts into a position where both film projector light beams are cut off, and only the light beam from the slide projector can enter the camera.

Remote control buttons are provided also to start and stop the film projectors. In some telecine installations projectors can be stopped automatically at the end of a program sequence by a patch of magnetic foil attached to the edge of the film. Slide projectors for

telecine service are usually fitted with two drums or carousels to enable slides to be shown in a continuous sequence without dark periods between successive slides. This is accomplished by projecting the first slide in a sequence from one drum, and then, when the "slide change" button is depressed, the next slide in the sequence is projected from the other drum. The change-over from one slide to the next usually appears as a rapid dissolve rather than a straight cut.

An alignment and resolution test pattern is also available from SMPTE, consisting of a target defining the portion of the projected image frame to be reproduced in the television system, and useful also for accurate alignment of the telecine projectors with the camera, as well as for adjusting optical and electronic focus. The "barber pole" border around this pattern enables adjustments to be made in the scanned area, and groups of vertical and horizontal lines in converging patterns provide a critical test for focus.

Picture Gray Scale and Color Reproduction

The color television system as we know it today in North America was developed in the USA in 1953 by the National Television Systems Committee, from which the designation "NTSC" derives. A basic consideration in this system is what might be termed "neutral balance." This means that a properly aligned telecine chain should give a neutral (colorless) picture from a gray scale, as well as from black-and-white films or slides.

*Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross who is the author of two books, **Television Film Engineering** and **Color Film for Color Television**, has won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers, and is presently Chairman of the SMPTE Board of Editors.*

Eastman Kodak Co. produces a gray scale telecine test slide 3 1/4x4 ins. in size designed to be inserted at the field lens position. During alignment of the camera, the slide is illuminated by running one of the projectors with open gate. At the camera control console, it should be possible to display the outputs of the three camera tubes side-by-side on a waveform monitor. Depending on the color of the projector light source, the settings of the camera controls at the time and various other factors, the three waveform displays may not have the same amplitudes at peak white. This would indicate that the combined outputs will not produce a neutral television picture. After the camera controls have been adjusted to make the three waveforms match, the two remaining projectors can be checked by turning on their light sources and making the necessary adjustments to produce matched waveforms in each case. This might be done by altering projector lamp voltages or lens apertures, or by inserting filters (neutral density or color) in the projector light beams.

A Canadian company, D. & S. Corley Ltd. of Toronto, also produces gray scales and a number of other test patterns for telecine camera alignment. Among these patterns is a set of six vertical color bars for checking the performance of color reproducing systems.

Picture Monitor Alignment

To obtain a television picture in color the combined output signals from the telecine camera are carried by a cable to a television picture monitor. A picture monitor is a high quality and much more costly television receiver that is utilized by television stations and program production companies to evaluate television picture quality.

The inner surface of the face of the color picture tube in monitors and receivers is coated with large numbers of tiny phosphor dots. Three different kinds of phosphor are used for these dots, to give red, green and blue light. At the base of the picture tube are three electron guns producing sharply defined electron beams made to sweep across the inner surface of the tube face by deflection coils. As the electron beams strike the phosphor dots, colored light is emitted. Close to the layer of phosphor dots, which

are laid down on the glass surface in triads, there is a perforated metal screen that allows only one of the electron beams to strike the corresponding dots. Thus, the "red" electron beam, representing the red portions of the film images, strikes only the red phosphor dots, and the green and blue dots are excited in a similar manner. As the signals applied to the electron guns vary, the brightness of the colored dots increases and decreases, producing the color television pictures.

An essential part of the basic telecine alignment procedure is the adjustment of the controls of the picture monitor so as to reproduce the gray scale test slide as a neutral (colorless) pattern. Controls are available also in the monitor to vary picture brightness and contrast.

It is a common practice for television technicians to adjust monitor controls to give what is considered to be a visually acceptable picture. This set up method is adequate so long as the picture monitor is being utilized only for continuity and program switching purposes. But when a telecine is being used to transfer films and slides to videotape, the picture monitor should provide meaningful indications of the characteristics of the images being reproduced. For example, a film with a reddish color cast should produce television pictures that have a reddish appearance, and an excessively contrasty film should be reproduced with all detail in shadow areas clipped off. It is only in this way that the operator responsible for reproducing the films and slides can make the proper decisions as to what corrections are needed, so as to give a uniform, high quality picture output.

In a properly adjusted picture monitor the white screen at 100 units video level should be measured at approximately 30 foot lamberts, and its color temperature should be matched with a reference at D6500. Black level should be set with the brightness control at the point where the scanning lines disappear.

Operating a Camera-Type Telecine

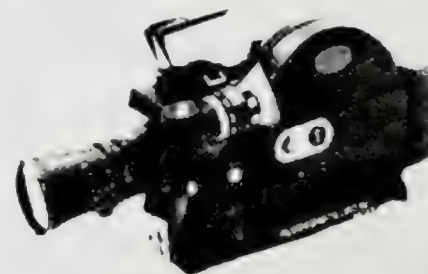
A well-maintained and properly adjusted camera-type telecine should give high quality color television pictures, sharp, clear, well balanced and with an excellent range of color and gray scale values. The greatest care is needed, how-

ever, in the alignment of the equipment to make sure that pictures with the best possible quality are being obtained. SMPTE supplies subjective color reference films or slides that can be projected in a review room, and then reproduced in the telecine for comparison.

cinema canada



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Actors On/Off Screen

Charlton Heston, one of Hollywood's eminently articulate and civic-minded stars, puts down in *The Actor's Life* his candid impressions and thoughts about himself and his career. Covering in concise entries the 1956-76 period, it is one of the most illuminating diaries kept by a performer whose interests and concerns often transcend his professional activities (Dutton \$12.95).

Director Vilgot Sjöman "I'm Curious Yellow/Blue" reprints in *L 136: Diary with Ingmar Bergman* the taped record of his apprenticeship with Bergman during the filming of "Winter Light." It is a highly informative insight into the director's personality and methods, and a uniquely perceptive document on the creative film process (Karoma, 3133 Bolgos Circle, Ann Arbor, MI 48105; \$9.95/4.50).

Christina Crawford, Joan Crawford's adopted daughter, gets even with her adoptive parent in a blistering memoir, *Mommie Dearest*. She describes in bitter detail the humiliating punishments that followed extravagant gifts and the insane rages of a woman who never managed to reconcile her needs as a star with her duties as a mother (Morrow \$9.95).

John Hughes, in *Bernadette Lafont*, transcribes a taped interview he recently had in New York with the spirited French actress, in which she talks intelligently and frankly of her films, her fellow-actors, and the directors who guided her career (N.Y. Zoetrope, 31 E. 12 St., NYC 10003; \$3).

The story of a really nice guy whose success didn't go to his head (at least so far), *Travolta* by Michael Reeves is mainly a photobiography, but with enough text to satisfy the legitimate curiosity of his innumerable fans (Jove \$1.95).

In *Private Elvis*, Diego Cortez has assembled an appealing album of Presley's life as a G.I. doing his army service in Germany. Elvis generally maintains his composure, but the *fräuleins* sure go gaga over their idol (Two Continents \$6).

Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.

Themes and Variations

The fight to abolish film censorship for adults, as it occurred in England in the early 70's, is told by Enid Wistrich, chairperson of the Greater London Film Viewing (censorship) Board (1974-75). Her memoir, "I Don't Mind the Sex, It's the Violence": *Film Censorship Explored*, is a fascinating, detailed account of a courageous and reasonable campaign faced with the usual prejudice and ignorance masquerading as high-minded or traditionalist principles (Boyars \$9.95).

A definitive study, edited by Herbert Marshall, *Eisenstein's The Battleship Potemkin* offers a comprehensive view of what is probably the most celebrated film ever made. The book assembles a broad international collection of writings that consider the film as an artistic achievement and a political event, together with Eisenstein's own account of its conception and filming (Avon \$7.95).

An impressive import from the USSR, *Designers of Soviet Films* reproduces 248 elaborate sketches in black and white and color of movie sets created by Soviet artists. The designs are aesthetically quite striking and their rendering most imaginative, as pointed out in T. Silantieva's English language introduction to this large format book edited by M.A. Bogdanov (Imported Publications, 320 W. Ohio St., Chicago, IL 60610; \$27).

In *Camerado: Hollywood and the American Man*, Donald Spoto examines perceptively the changing masculine image projected in US films by such actors as Gable, Peck, Brando, Cagney, Grant and others and assesses its impact on our cultural attitudes and social patterns (NAL/Plume \$4.95).

Brandon French explores the cinematic roots of women's liberation in his stimulating study, *On the Verge of Revolt: Women in American Films of the Fifties*. He finds that in such films as "Sunset Boulevard," "The Country Girl," "Some Like It Hot" and others, the seeds of emancipation sprouted from the breaking of traditional family and societal ties (Ungar \$9.95/3.95).

Bernard B. Dick's *Anatomy of Film* is a well conceived work that analyses with competence and erudition the structural components of the medium — camera and sound techniques, editing

process, visual effects and narrative devices, as well as the theory and practice of film criticism (St. Martin's \$10/5.95).

The history of American gangster films is persuasively traced by Eugene Rosow in *Born to Lose*. This riveting and meticulous study brings out the parallel rise of capitalist/urban society and organized crime, as closely reflected in the equivocal appeal of the genre's outstanding examples (Oxford U. Press \$19.95).

An engaging and solidly documented book by Alex Barris, *Hollywood According to Hollywood* examines the film industry's narcissistic tendencies, a recurrent self-fascination running the gamut from the trivial to the tragic, and the sentimental to the sordid (Barnes \$17.50).

A perennial cult for monumental pageantry, spectacular battles, superhuman heroism is the subject of *The Hollywood Epic*, Foster Hirsch's knowledgeable survey of a style ranging from D.W. Griffith's "Intolerance" to De Mille's "King of Kings" and Kubrick's "Barry Lyndon" (Barnes \$15).

The World of Video

How the American Broadcasting Company successfully handled the television aspects of the 1976 Montreal Olympics is engagingly told by Bert Randolph Sugar in "The Thrill of Victory." It is an exciting episode in this revealing story of ABC-TV, the network whose coverage of sports has no equal in scale or know-how (Hawthorn \$12).

The history of French television, from the 1950 inception of regular telecasts up to 1959, is narrated by Henri Spade in *L'album de famille de la télévision française*, an attractive, intimate and well illustrated volume (Laffont, Paris, F49).

An anecdotal survey of the American video advertising industry, Jonathan Price's *The Best Thing on TV: Commercials* is a slick, readable and entertaining book whose premise is that commercials are often more fun to watch than the programs they interrupt. Producing TV spots presents challenges that Price explores with considerable knowledge, crediting ad agencies and filmmakers with creativity and salesmanship (Penguin \$7.95, Viking \$14.95).

BOOK REVIEWS

Latin American Film Makers and the Third Cinema

Edited with an introduction
by Zuzana M. Pick

260 pages, Ottawa: Film Studies Program, Carleton University for the author and available through her, 1978, \$5.90

In the decade since the publication of their seminal essay, "Towards a Third Cinema," the kind of revolutionary film culture described by Fernando Solanas and Octavio Gettino has gone into a steady if not terminal decline. In Latin America, in particular, radical cinema has suffered fatal blows from overt political repression and barely less subtle economic pressures. At the same time, those English language film periodicals that regularly brought us news of Third Cinema productions have turned to other matters as the films themselves appear with a declining frequency. And, for those who have gone to the trouble to present Third Cinema in a coherent fashion, the public response in Canada has been less than enthusiastic — as evidenced by the recent move of the Third World Moving Images Project from Quebec City to Massachusetts.

Fortunately, there are those in this country who believe that the Third Cinema is not only worth remembering, but worth understanding as a basis for the socially pertinent films made today and in the future. Innovative distributors — such as Dec and New Cinema — continue to make Third Cinema titles available to us. At the same time, the National Film Board Theatre shows occasional evidence of the internationalist orientation that has disappeared from so much of Canadian public life. At the university level, an increasing number of film teachers have been working to make the Third Cinema accessible and meaningful to their students.

Seth Feldman teaches film at the University of Western Ontario and, with Joyce Nelson, has edited the *Canadian Film Reader*. Also, he was elected President of the Film Studies Association of Canada in May, 1978.

Among the most substantial achievements of the continuing Canadian inquiry into Third Cinema is Zuzana Pick's anthology, *Latin American Film Makers and the Third Cinema*. The book contains some 18 translations of articles by the most prominent filmmakers and critics of Argentina, Bolivia, Brazil, Chile, Colombia, Cuba and Uruguay as well as an introduction, filmographies and extensive bibliography of English, Spanish and French materials. As such, it is a successful progression from pioneering, though less useful, works such as E. Bradford Burn's *Latin American Cinema* and Julianne Burton's *The New Latin American Cinema*. It is a measure of the times that Pick unlike Burns and Burton, has had to print the book in *samizdat* and distribute it herself (Film Studies Program, Carleton University, Ottawa).

Pick's simple but radical step of letting the Third Cinema speak for itself yields a compilation of some of the freshest cinema writing to appear in English in recent memory. One is struck in nearly all these pieces by the clarity with which the authors integrate their understanding of their societies into the pragmatic concerns of film production in order to formulate their aesthetic (or anti-aesthetic) statements. In this vein, the Bolivian director Jorge Sanjines (*The Blood of the Condor*, *The Courage of the People*) writes:

"We give back to culture what it has given to us. The cultural equipment we assimilate, the vision and the concepts, the styles and characteristics of our people, incorporated into our personalities; all these factors determine a particular creative style...

They add to and augment cultural values and equipment, not modifying them, but simply enriching them."

But the cinema discussed by these authors is not populist in Capra's sense of the term. The audience is not simply complimented for its instinctive good sense and traditional values. Rather, as Glauber Rocha (*Terra em Transe*, *Antonio das Mortes*) states:

"The public feels itself taken to task in the theatre, forced to decipher a new type of film: technically imperfect, dramatically jarring, sociologically imprecise — as is Brazil's own official sociology; politically aggressive and uncertain, as is Brazil's own politics; violent and sad — though sadder, much sadder than it is violent — like our carnival, which is much sadder than it is gay."

The tentative nature of the cinema that Rocha describes is echoed in nearly all the articles by the non-Cubans. As the Colombian director Carlos Alvarez (*Que es la Democracia?*) admits:

"Perhaps it is still very little, a beginning, but it is already being done. And the ones who learn the most from contact (with the workers and peasants) are not the people when one tries to speak of their oppressed and vilified realities, but the directors in contact with them, the people, that contemptuous word in the mouth of the bourgeoisie. The bourgeoisie is the class of origin of all the filmmakers who have gone to the people and who have had to learn painfully that it is this social class

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BOOK REVIEWS

that is the source of all real knowledge: a fountain of learning and the only one that can be changed and restored to its humanity."

The firmness of purpose displayed by these three writers is an outgrowth of a creative pragmatism all too often absent from the political cinemas of more developed nations. Despite their unquestionable Marxist commitment, the Third Cinema writers rarely indulge in idiosyncratic jargon or pointless distinctions. They have little difficulty in defining their revolutionary goals while the self-criticism in which they engage is practically rather than theoretically oriented. There is, to be sure, some factionalism apparent (and more suggested). However, in almost all cases, the author is writing in the name of a collective or of a unified movement — be it the once prolific Third Cinemas of Chile and Brazil or the barely extant groups in Colombia and Uruguay.

The Cuban writers stand somewhat apart from the authors of the book's other articles. They are generally conscious of their role as the only continuing embodiment of revolutionary cinema in Latin America, and, as such, can

take the time to refine the ideology and practice of what they are doing. Hence, Pastor Vega, with the unique benefit of archival facilities, systematically deals with the legacy of imperialist film culture while Alfredo Guevara can analyze his nation's cinema on the basis of ten years of uninterrupted productivity. It would, however, be a mistake to assess the Cubans as any less passionate than the more beleaguered filmmakers on the South American mainland. In their article, Jorge Fraga, Estrella Pantin and Julio Garcia Espinosa vigorously denounce previous errors in arguing for a reconstruction of the means for the production and distribution of the "didactic documentary." By the same token, editors of *Cine Cubano* call for a cinema that — while allowing for diversity — has at its core an uncompromising commitment to a direct and ideologically sound education of the Cuban people.

Pick's anthology is edited with a sense of political purpose equal to that of the authors chosen. All but one of the articles is taken from *Cine Cubano*, presumably one of the few Latin American publication outlets remaining for Third Cinema directors. Conscious of

this, Pick argues, in her extensive introduction, that it is only with a political orientation that one may begin to come to terms with the body of work these people represent:

"The application of "traditional" criticism to the Third Cinema would be a treason to the political concerns of its filmmakers. An "auteurist" approach would go against the ideological concepts outlined by the Third World film makers. It is therefore necessary to develop a critical method which takes into account some of the notions which have been introduced, such as "national culture," "decolonization," "didactic cinema," and political engagement. A traditional sociological analysis might permit an effective content analysis which demands good knowledge of the situation of the Third World, but neglects the aesthetic objectives of this cinema.

And, speaking as a Canadian, Pick concludes that this mode of understanding is not entirely irrelevant in finding "the means to express cinematically our own national identity."

Seth Feldman

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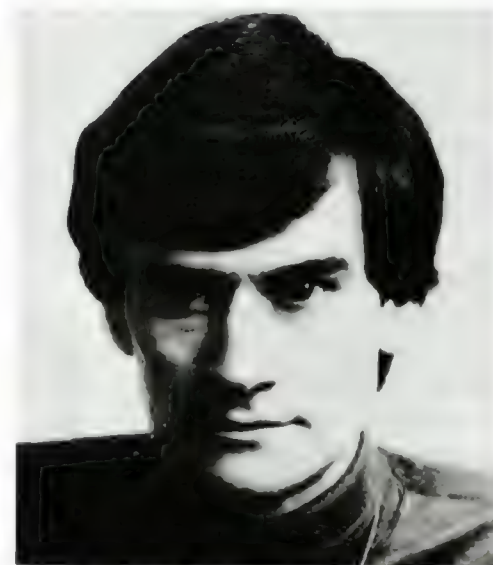
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FILM REVIEWS

Bob Clark's MURDER BY DECREE

d. Bob Clark, asst. d. Ariel Levy, 2nd asst.d. Guy Travers, Ken Goch, sc. John Hopkins, ph. Reginald H. Morris, CSC, camera op. James Turrell, sp. ph. effects Michael Albrechtsen, ed. Stan Cole, CFE, sup. sd. ed. Ken Heeley-Ray, asst. ed. Ian McBride, re-recording mix Joe Grimaldi, Dave Appleby, sd. ed. Patrick Drummond, Wayne Griffin, Dennis Drummond, sd. rec. John Mitchell, p. designer Harry Pottle, a.d. Peter Childs, continuity Marjorie Lavelly, set dec. Denise Exshaw, m. Carl Zittler, Paul Zaza, cost. Judy Moorcroft, casting Irene Lamb, l.p. Christopher Plummer, James Mason, David Hemmings, Susan Clark, Anthony Quayle, Sir John Gielgud, Frank Finlay, Donald Sutherland, Genevieve Bujold, co-stars Chris Wiggins, Teddi Moore, Catherine Kessler, Terry Duggan, Peter Jonfield, Roy Lansford, Ron Pember, Ken Jones, exec. p. Len Herberman, p. René Dupont, Bob Clark, p. manager John Davis (U.K.), Ted Rouse (Canada), p.c. A Highlight Theatrical Productions Corp. Ltd. and Murder by Decree Productions Production, year 1978, 35mm, running time 123 minutes, dist. Ambassador Films Distributors Ltd.

cinema canada



James Mason as Dr. Watson, accosted in London's East End by a prostitute

There's no question that Sherlock Holmes is a folk hero — but as to why, that's anything but elementary. The hawklike features and piercing eyes, dressing gown and pipe, deerstalker cap and magnifying glass — these details are so familiar practically anyone would recognize him at once. His well-known sayings ("It is an old maxim of mine that when you have excluded the impossible, whatever remains, however improbable, must be the truth" from *The Beryl Coronet*) and his lesser-known ("The most winning woman I ever knew was hanged for poisoning three little children for their insurance money," from *The Sign of Four*) are world-weary with experience. Perhaps the Holmes' legends endure because they capture the social atmosphere of seeming Victorian security and strength, where, in a romantic chamber of the heart, in a nostalgic country of the mind, it is always 1895, and the world in which we live is not yet born. Or perhaps it is because Doyle practised an absorbing, unselfconscious kind of storytelling no longer much produced.

It is certainly not produced in *Murder by Decree*, a jack-the-rip-off movie written by John Hopkins, and directed by Bob Clark. First with *Black Christmas* (starring Keir Dullea) and now with this, Clark seems to have a fascination for women being stalked and stabbed. The film cost \$5 million, has an illustrious cast (Christopher Plummer as Holmes, James Mason as Dr. Watson, and with Donald Sutherland, Genevieve Bujold, John Gielgud, David Hemmings, Susan Clark, among others, in cameo roles) and is mostly shot in the dark or in pea-soup fog, (there are times when it is impossible to tell who is doing what to whom) and is related in such a fragmented and elliptical manner that is often impossible to follow.

Here are just a few of the holes in the plot: we are asked to believe that the Duke of Clarence once married a servant girl Annie Crook (Genevieve Bujold) and had a child who was raised as a Roman Catholic. Shortly after this child was born, the Duke tired of his wife; she retired first to a convent, and then, in-

explicitly, became a lowgrade prostitute in London's Whitechapel area. Those close to the Duke realized that he had committed a grave indiscretion, and two men in particular (one a court physician, the other destined to become known as Jack the Ripper) decided to protect the Duke and the right of accession to the throne, by incarcerating Annie Crook in an asylum and killing off any of her prostitute friends in whom she might have confided.

Thus the string of Whitechapel murders begins, and Sherlock Holmes enters the case. No one explains why Annie Crook is not murdered herself (if you want to stop a story from spreading, surely you begin with the source). No one explains how one can possibly contain a rumour that is spreading so fast in any case. No one explains why the child — who turns out to be female and far removed from any possibility of claiming the throne — causes the Duke's friends such consternation. Eventually one concludes that **Murder by Decree** is a dark mystery only because its storytellers are resolved not to cast light on it. No one explains why the psychic Robert Lees (Donald Sutherland) who is so perceptive in his hallucinations that he can accurately predict a murder 24 hours before it actually happens, is dropped from the movie early on, having warned Holmes that he "senses grave danger all about him." (You don't have to be psychic to come up with that line.) Why does the camera twice zoom up to Lee's face? (Does Clark think he's telling us something?) Why does he keep cutting away (four times!) to a horse and coach racing through the narrow London streets, while Holmes and Mary Kelly, (Susan Clark) one of the other prostitutes sought by the killers, try to get to safety before being overtaken. The film is visually clumsy and inconsistent in viewpoint; sometimes the film is related through the killer's eye as he stalks with a lumbering gait through the fog and sounds like an asthmatic about to collapse; at other points the movie is related from an omniscient viewpoint. At the film's end, things are in such a muddle that there is a long scene in which Holmes confronts Lord Salisbury (John Gielgud) the

prime minister of England, and Sir Charles Warren (Anthony Quayle) the Commissioner of Police from Scotland Yard, and explains (complete with flashbacks) the entire movie as best he understands it. He claims to have proof that the Ripper murders are linked to the Duke of Clarence, but all he has, in fact, is a marriage certificate, a medical certificate showing that Annie Crook was incarcerated and a birth certificate showing there was a child. He has nothing that would stand up in court concerning the murders. He nevertheless agrees to keep his accusations to himself, providing that the prime minister and his men promise never to harm Crook's daughter (who turns out to be a chubby little six year old safely ensconced at the same convent where Annie Crook once stayed). The film is outrageously illogical — as no Conan Doyle story ever was. As to the acting, most of the talent is wasted, with the exception of James Mason who manages to impart a dignity to the lines that is not inherent in them. There's an amusing moment where he is trying to stab a pea on his plate while Holmes tries to engage his attention in conversation. Finally Holmes reaches over and crushes the pea with Watson's fork, putting an end to the pick-and-miss struggle that has been going on for several minutes. Watson, however, is anything but grateful; a crushed pea is a destroyed pea. The look of distaste on his face is probably the highlight of the film.

Murder by Decree is a bad movie that is currently making a lot of money and has drawn favorable reviews based on mental laxity. There is no creative progress from **Black Christmas** to this — except for the talent that \$5 million buys — and as Sherlock Holmes' movies go, **Murder by Decree** is a careless betrayal of all that is good in the legend. Sherlock Holmes once said (in **The Red Headed League**) "My life is spent in one long effort to escape the commonplaces of existence." In **Murder by Decree** he does not escape from the commonplaces of bad scriptwriting and clumsy filmmaking, but he will survive it — he always has.

John Hofsess

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And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients. And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - Vidéofilms - N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal - Agora Films - Les Productions Cinak.

Our circle of friends and clients continues to grow.

A few of our recent original productions are:

Angela
Rimbaud est Mort
Panique
Les Maléfices -
Cathy's Curse

In Praise of Older Women
Blackout
Jacob Two Two
The Uncanny

Rituals
L'Ange et la Femme
Two Solitudes
Kings and Desparate Men

Recent dubbing of features:

Eric
Les Mensonges que mon
Père me Contait
Massacre à la Scie
Ils étaient Cinq

Le Chien Enragé
Duddy Kravitz
L'Autre Versant de la
Montagne

Lancer, frappé
Brrr
Visage de la Peur
Ces Adorables Victoriennes
A bout de Nerf

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